University of Alberta

Dance as Research: The Experience of Surrender

by

Marnie E. Rutledge

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of Doctor of Philosophy

Faculty of Physical Education and Recreation

Edmonton, Alberta

Fall 2004

Library and Archives Canada

Published Heritage Branch

395 Wellington Street
Ottawa ON K1A 0N4
Canada

Bibliothèque et Archives Canada

Direction du Patrimoine de l'édition

395, rue Wellington
Ottawa ON K1A 0N4
Canada

Your file Votre référence
ISBN: 0-612-96011-0
Our file Notre référence
ISBN: 0-612-96011-0

The author has granted a non-exclusive license allowing the Library and Archives Canada to reproduce, loan, distribute or sell copies of this thesis in microform, paper or electronic formats.

L'auteur a accordé une licence non exclusive permettant à la Bibliothèque et Archives Canada de reproduire, prêter, distribuer ou vendre des copies de cette thèse sous la forme de microfiche/film, de reproduction sur papier ou sur format électronique.

The author retains ownership of the copyright in this thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without the author's permission.

L'auteur conserve la propriété du droit d'auteur qui protège cette thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou aturement reproduits sans son autorisation.

In compliance with the Canadian Privacy Act some supporting forms may have been removed from this thesis.

Conformément à la loi canadienne sur la protection de la vie privée, quelques formulaires secondaires ont été enlevés de cette thèse.

While these forms may be included in the document page count, their removal does not represent any loss of content from the thesis.

Bien que ces formulaires aient inclus dans la pagination, il n'y aura aucun contenu manquant.

Canada

Table of Contents

		Page
Chapter 1		1
Introduction to the Study		1
The Experience of Surrender		8
Evoking Experiences of Surrender in the Context of this Study		20
Chapter 2	Researching Surrender: Theory and Practice	24
	Phenomenology	25
	Perception and Synaesthetic Experience	29
	Dancing Bodies	33
	Arts Based Research	37
	Dance Research as Arts-based Research	42
	Dance based Research into the Experience of Surrender	
	Procedures	45
	Analyzing the Data	51
	Representing Surrender	53
	Summary: Experiencing Surrender, Evoking Surrender, Meanings of Surrender	54
Chapter 3	Results and Reflections	DVD
References		59
Appendices		66

List of Appendices

		Page
Appendix A:	Dance Gym	66
Appendix B:	Outline of Activities	67
Appendix C:	Interview Room	74
Appendix D:	Interview Questions	75
Appendix E:	Script for Film	76

CHAPTER 1

Introduction to the Study

I have long been interested in how it is that we know through our bodies. I am curious about how my body knows through movement, and how this is different from intellectual thought reflected in spoken propositions. Although my training in physical education has informed me about the body, this descriptive information is incomplete, lacking in dimension about how bodies know through movement. In physical education, the body is often disciplined to replicate rather than create movements; or the body is measured and monitored. My body then becomes something outside myself. I control and manipulate it and measure its performance against motor skill, fitness or competitive standards. My experience of my body in motion diminishes in relation to these results. This objectifies the body and silences the subjective body. I want to understand the subjective body as it moves in relation to the other, whether this is a person, or an object.

Kleinman (1974) takes up Sartre's three dimensions of the body to argue that the science and practice of physical education has objectified the human body. Sartre's first dimension of the body is the lived subjective body, unaware of another's gaze. The second dimension is the body watched by another, the body as object, which Kleinman says is the primary way that physical education views the body. In this dimension, the watcher (teacher, coach, scientist) focuses on the biomechanics or physiology of the skill rather than on providing an environment for movers to have a subjective experience of the movement. Finally, there is the mover who becomes aware that she is watched. Becoming aware of being watched can shift the mover's

focus from her movement experience to a focus on 'proper' placement of limbs. This can lead to alienation of the body so that the significance of the movement now lies in 'the look'. Writing in the 1970s, Kleinman argued that physical education is concerned with the second and third dimensions of the body in order to achieve better and better performances. In the early part of this new century, more emphasis than ever is placed on the science of movement with experts producing knowledge about movement, based on the study and observation of controlled movement situations. Scant attention still is paid to attempting to facilitate the first dimension of the body—the lived experience of the moving body. While Kleinman argues that dance is more likely to encourage lived bodily experiences than is sport, most dance education nevertheless is concerned with choreographed dance for an audience, and hence is focused on the third dimension of the body.

Dance education has been a focus of my work in physical education but I am interested in the process of moving freely, improvising on the spot, and exploring one's body in movement rather than in choreographed dance. This approach to dance education encourages a dancing for self, not for an audience or a teacher. This intrinsic form of dance focuses on the first dimension of the body, the lived experience of dancing. This lived experience of bodily movement is central to how we know through our bodies. As Polanyi (1966) proposed, there are two kinds of knowing, an intellectual kind (knowing what or that) and a bodily kind (knowing how). Hirst (1974) also recognized that human knowledge consists of a number of different kinds. Hirst called bodily know how 'procedural knowledge' or

'knowledge-how', and knowledge conveyed in statements or propositions he called propositional knowledge or 'knowledge-that' (p. 57). Procedural knowledge is knowing how to do bodily actions, including everyday movements such as walking, gesturing, sitting and standing, as well as skilled actions such as riding a bicycle, typing on a keyboard, or playing a musical instrument. Bodily know how is not easily or at all translatable into propositional, know that statements. It is possible to know and state the principles involved in, say, riding a bike but this is not the same as knowing how to ride a bike. Knowing how to ride a bike requires the bodily experience of riding a bike.

Polanyi (1966) refers to this gap between knowing how to do something and its failed translation into words as ineffable or tacit knowledge.

> Subjects always know more than they can tell us, usually even more than they allow us to see; likewise, we often know far more than we can articulate. For this reason we acknowledge the realm of tacit knowledge, the ineffable truths, unutterable partly because they are between meaning and actions, the glue that joins human intentionality to more concretely focused symbols of practice. . . . Tacit knowledge exists in that time when action is taken that is not understood, when understanding is offered without articulation, and when conclusions are apprehended without an argument. The nature of meaning and its unfortunate location between language and experience produces an imperfect fit.
>
> (Altheide & Johnson, 1998, pp. 296, 298)

Knowledge is both embodied or procedural and theoretical or propositional. According to Polanyi (1962), theory or propositions are "placed like a screen between the senses and the things of which the senses otherwise would have gained a more immediate impression" (p. 4). This leads to the privileging of theoretical knowledge over lived, bodily experience of the world, which makes bodily know how possible.

Tacit, interior knowing is based on indwelling, the paying attention to particulars in the perceiving (Polanyi, 1966). The pouring of oneself into particulars creates an intentional change in one's being that is the result of paying attention to particulars of being. Polanyi calls this *connoisseurship*. In dancing, for example, the experience of opening oneself to the qualities of the movement is important for dance know how. Bodily know how depends on a lived experience of movement and this bodily know how, in turn, allows the performer to have an intrinsic experience of dance rather than merely replicating the technique of the movement during performance of the dance.

In order to pursue the first dimension of the body in dance, I have used gymnic balls as a tool or prop for movement exploration and body control and awareness in school settings over the last decade. Gymnic balls are large plastic balls filled with air that support the body's weight in a variety of ways. These balls can be carried, thrown, rolled and manipulated. I have seen participants struggling with their own bodily sensitivity and awareness. The feeling of letting go, of giving their bodies to the ball, to let the ball support them, requires that participants experience their bodies differently than is typical in other movement classes and in life. This negotiation between control and letting go in order to move effectively on the balls raised questions for me about dance, and particularly dance with gymnic balls, as a place where participants might experience the phenomenon of surrender. The ball work requires sensitivity and a particular attitude that respects one's own body, while at the same time risking and trusting that the ball will provide support. In a specific instance, a young boy began to talk about personal issues that had come up for him as

a result of the ball work. The body/ball work seemed to bring attention to something significant in his life.

I became interested in what students could come to experience and know through their bodies about letting go, trusting and surrender. Letting go and relaxing are required to move effectively on the balls. I was curious whether, if one completely gives one's body weight to a large, soft, plastic ball, how that might affect whether a participant is able to relax, and how this relates to her or his subsequent movement. I wondered whether participants could know what it is to 'let go' or 'surrender' from a different place – a bodily know how made possible by the experience of moving on the balls. I was interested in what it was like for participants to feel 'out of control' in this context. By introducing novel activities on the balls that required trusting the movement of the ball and the body together, I imagined that participants might feel a lack of control. I wondered if it might be possible to surrender to this and thereby begin to experience what Tolle (2001) described as an inner acceptance of what is without reservation.

> When you surrender to what is
> and so become fully present,
> The realm of Being, which had been obscured by
> the mind, then opens up.
> Suddenly, a great stillness arises within you,
> an unfathomable sense of peace.
> And within that peace, there is great joy.
> And within that joy, there is love.
> And at the innermost core, there is the sacred,
> The immeasurable, That which cannot be named.
>
> (Tolle, 2001, p. 102)

The gymnic balls provide an occasion for bodily experience of negotiating control and letting go. There is a sense of risk, an encounter with the unknown. Fears

about personal safety, physical as well as psychological, can be exaggerated. A participant must learn to trust the ball, to trust her or his body. There is a somatic, sensory experience of one's body touching the ball, of the ball touching one's body. Trusting that the ball will support, surrendering one's body weight to the ball as one rolls over it or collapses on to it, a participant must find the balance between control and letting go. Trusting the process of surrender includes a confident attitude. Reliability, fidelity, hope, faith, belief without proof, requires letting go of control. To believe in or to lean on means to trust. Can one trust that the gymnic ball will hold one up? Can it be relied on to be strong enough? If the ball is trustworthy, I can give all of my body to it, I can collapse into it, I can surrender to gravity, I believe it will support me. I was interested in whether others would identify trust as a condition for surrendering when working with the gymnic balls. As Tolle indicates, becoming fully present is a form of surrender. The ball work encourages this need to be fully present, to be aware of the ball and the movement in the moment. As one moves from one position to another while on the ball, one must be present to whether feelings of safety or control are more significant because of the unstable nature of the ball in that moment. The body's experience of surrender is not a universal or an essence – but a bodily knowing of letting go, releasing, yielding, accepting, as Tolle says, without reservation.

By exploring the body's response to music, to the ball, or to a partner, while working with gymnic balls, I hoped to create opportunities for participants to have bodily experiences of surrender. I was not attempting to answer the question, "What is surrender?" but to evoke experiences of surrender and, later through stimulated

recall, to record how participants conceptualized their experiences of surrender. Evocation of experience of surrender through intrinsic dance with gymnic balls was to make possible a bodily know how of surrender, while the stimulated recall of experiences of surrender was to create an opportunity for participants to attempt to translate these bodily experiences into words—into know that propositions. This qualitative research explored the experience of surrender through intrinsic dance and the conceptualization of this experience through stimulated recall.

As indicated earlier, by intrinsic dance I mean dancing for myself, not dancing for others, as in theatrical dance contexts or to meet the standards of an external adjudicator. According to Fraleigh (1999 c.), dancing for myself is the root of all dance. Creative dance, the educational form of intrinsic dance, is designed to draw forth the inward experience of dancing. Intrinsic dance inspires a subjective bodily experience that is often ineffable, in contrast to choreographed dance, which is expression for the purpose of communication. In creative art/dance, the end cannot be identified apart from the manner of achieving it. In sport there are many ways of achieving the ends, as long as they comply with the rules. Artistic sport, while concerned with the manner of achieving the end, never quite reaches complete identification with the end; the gap between means and end is still evident in the competitive environment (Best, 1979). In intrinsic dance, however, the end is to uncover deeper meanings of one's self through creative movement. The end is inseparable from the means; the dance is inseparable from the dancing.

The research process for this study drew from interpretive phenomenological and arts based methodologies (see Chapter 2). Through intrinsic dance, the

participants in the research explored and negotiated experiences of control and letting go as a way to move toward a bodily know how and an intellectual know that of surrender through dance. No previous experience of dance was required of the participants. Surrender was explored as a bodily response to words, ideas, and music that I presented to the participants. The words, ideas, and music I chose to stimulate feelings of surrender were based on a review of notions of surrender from various literatures that I now introduce.

The Experience of Surrender

In the sessions with the gymnic balls, I presented a number of concepts of the experience of surrender in order to evoke experiences of surrender with the study participants. These concepts of experiences of surrender or their derivatives came from literature in various fields. In the section that follows, I summarize this literature and then, in a later section, indicate the concepts from this literature that I utilized in the movement sessions to evoke experiences of surrender.

Tolle (2001) advises that experiencing surrender is more than what we see on the outside, it is also what we feel on the inside. If you cannot accept what is outside, then accept what is inside. He advocates that we do not resist what is, but witness it, and embrace it. "TO OFFER NO RESISTANCE TO LIFE is to be in a state of grace, ease, and lightness. This state is then no longer dependent upon things being a certain way good or bad" (p. 105, capital letter emphasis in original). As negativity is resistance, being open and positive to the improvisation method, being open to

creating movement in the moment, will encourage ease and lightness and flow. An example that Tolle (2001) uses to enhance this concept is,

> WATCH ANY PLANT OR ANIMAL AND LET IT TEACH YOU acceptance of what is, surrender to the Now. Let it teach you Being. Let it teach you integrity – which means to be one, to be yourself, to be real. Let it teach you how to live and how to die, and how not to make living and dying into a problem.
>
> (pp. 107-108, capital letter emphasis in original).

As Tolle (2001) acknowledges, surrender may have negative connotations to some people in particular situations. It may imply defeat or a giving up, or a failing to rise to the challenges of life, or becoming lethargic, and so on. But he describes surrender as something entirely different. Surrender does not imply passivity, or putting up with whatever situation one finds oneself in, nor ceasing to make plans for the future. Rather, "SURRENDER IS THE SIMPLE but profound wisdom of yielding to rather than opposing the flow of life. The only place where you can experience the flow of life is the Now, so to surrender is to accept the present moment unconditionally and without reservation. It is to relinquish inner resistance to what is" (p. 115, capital letter emphasis in original). Intrinsic dance encourages moving spontaneously, in the moment, without distraction. I anticipated that participants in this study would experience moments of resistance to particular movements or to spontaneous movement with or on the ball. It was important for me to be aware that inner resistance to intrinsic dance with gymnic balls might get in the way of experiencing surrender.

This inner response of accepting fully the present moment, defines what surrender is, but one can still take action and alter the context or situation. Surrender is a purely inner phenomenon, although evoked by external contexts. A situation or

context may not appear to be flexible, but one's choice about it - one's inner experience - is alterable. Non-surrender or not yielding to the present can harden you, and create a sense of separateness. "IN THE STATE OF SURRENDER, you see very clearly what needs to be done, and you take action, doing one thing at a time and focusing on one thing at a time. IF YOU SUDDENLY FEEL VERY LIGHT, CLEAR, AND DEEPLY AT PEACE that is an unmistakable sign that you have truly surrendered (Tolle, 2001, p.119, p. 126, capital letter emphasis in original).

Carter-Scott (1998) expresses a similar explanation for surrender. She describes it as "the transcendence of ego and the release of control" (p.64). When you surrender to situations that arise in your life, you allow yourself to flow with the rhythm of life, rather than struggling against it. The highs and lows that mark your personal path become easier to traverse when you surrender to them. Surrendering to surroundings, circumstances, or relationships, rather than trying to create what you envision should be requires that you release control and accept what is affecting you at the moment. Learning to surrender to those circumstances over which you have no real control is not defeat. Part of my task in this study was to provide a variety of prompts that encouraged spontaneous unrehearsed movement on and with the gymnic balls so that, when the study participants experienced moments of resistance, they could move beyond the resistance.

A form of resistance acknowledged by artists is called creative block, or times in the creative process where they get stuck and cannot seem to move on. Tolle would suggest that acceptance of, or surrendering to, the present moment and yielding to the ebb and flow of a creative process is important in order to move past the block. As

one artist says, the awareness of the block is a critical part of the process of surrendering to the unknown. Surrendering without knowing what may manifest is part of the artistic process (Goldfarb, 1992). "Artists speak of the experience of 'losing oneself', of disappearing into the process, into the free flow of creative movement" (Goldfarb, 1992, p.186). Goldfarb describes his own experience as, "Once I began to approach the block as a feeling and not as a fact, I could make room for it and ask it to help me find a solution . . . .my adherence to a literal realism was exactly what was standing in the way" (p. 188). According to Nachmanovitch (1990), the surrender must be genuine, uncontrived and wholehearted. This implies an ability to let go, to give in. Without surrender and trust, one cannot move past the blocks. This is a form of unconditional surrender, yielding without conditions.

The state of 'mindfulness' that is often discussed in eastern philosophy is useful here as it connects to the concept of surrender. The Buddhist meaning of mindfulness is to be present with one's experience. "Mindfulness means that the mind is present in embodied everyday experience. What mindfulness disrupts is mindlessness – that is being mindlessly involved without realizing that that is what one is doing" (Varela, Thompson, & Rosch, 1991, pp. 22, 32). Mindfulness is being present, an important condition for surrender, as Tolle describes. Like tacit knowledge, mindfulness is an interior knowing that pays attention to particulars. Part of being mindful in intrinsic dancing is to let go of distracting thoughts and let the body move in response to the prompt. In this way the body is open to allowing the movement to unfold in the moment. As Bain (1995) describes, mindfulness is both effortful and effortless, requiring focus and attention, while at the same time letting

go of striving and judgment. While moving on the gymnic balls being mindful strives for a state of total concentration and at the same time being detached from the being watched. Nhat Hanh (1975) says the Sutra of Mindfulness is, "When walking, the practitioner must be conscious that he is walking. When sitting the practitioner must be conscious that he is sitting . . . . No matter what position one's body is in, the practitioner must be conscious of that position. Practicing thus, the practitioner lives in direct and constant mindfulness of the body" (p. 12). By prompting study participants to be mindful of their body as it moves on and with the ball, I imagined this would free them from distractions and allow a surrender to the know how.

A possible consequence of experiencing surrender is the notion of Satori, from the Japanese Zen tradition. Satori "points to a 'sudden awakening' or insight into our fundamental nature . . . . a momentary, experiential fusing of body, mind and emotion" (Millman, 1999, p. 92). While there are not words or images related to the concept of Satori that I was able to utilize to evoke experiences of surrender, Satori is a possible outcome of experiencing surrender that participants may relate in the stimulated recall sessions. This experience occurs "when the mind is free of distractions, with attention focused on the present moment; when emotional energies flow freely - spontaneous, uninhibited, and manifesting as motivation; and when the body feels vital, relaxed, energized, and sensitive" (Millman, 1999, p. 92). "Satori is the heart of the moving experience, a taste of inner peace and inner power" (Millman, 1999, p. 93). Satori is a state of beauty – intensely subjective—a state where movers open themselves to deeper levels of consciousness. The characteristics of a peak experience from the field of humanistic psychology are similar:

> The experiences tend to be seen as a whole, characterized by disorientation in time and space;
> The experience is completely absorbing;
> The moment carries its own intrinsic value;
> Emotional, wonder, awe, reverence describe the experience;
> Perceptions of being integrated, spontaneous, and expressive are experienced;
> While in this state, one feels at the peak of his or her powers.
>
> (Charles, 2001, p. 155-56,59).

For some writers, surrender is letting go, "an invitation to cease clinging to anything, an idea, a thing, an event, a desire . . . a conscious decision to release with full acceptance into the present moments as they are unfolding" (Kabat-Zinn, 1994, p. 53). "Learn to let go. That is the key to happiness", says the Buddha (Kornfield, 1994, p. 74). Intrinsic dance, unlike other movement activities with an instrumental purpose, such as sport or choreographed dance, provides opportunities for participants to negotiate the tension between letting go and control because there is not an external goal to the movement. In sport and choreographed dance the movement is secondary, and focus is external. The purpose is effective and efficient use of the body to achieve the goal. When the football player catches the ball in the end zone to score a touchdown, he is focusing on the ball and on the defense. When he is successful, however, he may do a personal 'end zone dance' to express joy at his successful play. The action of catching the ball is functional and the action of dancing may in some instances be intrinsic.

Athletes who have experience of exceptional physical performance often describe these experiences as effortless:

> High states of consciousness are also frequently experienced by athletes . . . . This very elevation of consciousness, in fact, often inspires the prolonged transcendence of pain and exhaustion necessary to achieve higher levels of performance. . . . the activity becomes effortless; the body then seems to move

> with grace and ease of its own accord, as though animated by some invisible force. It's notable that this transcendence of the personal self and surrender to the very essence or spirit of life often occurs at a point just beyond the apparent limit of the athlete's ability.
>
> (Hawkins, 2002, p. 172)

This consciousness is a bodily know how that is not easily translatable into propositional statements that can be verbally communicated. Kretchmar (2000) suggests strategies to enhance intrinsic experiences in physical education. "[S]trategies that focus on surrendering to one's activity, dwelling in movement subcultures for an extended period of time, and elevating sport and dance to the level of metaphor or ritual" (p. 260). Like Polanyi, he illustrates this by using the example of learning to ride a bike – eventually we incorporate the bike into us, surrender to it, trust it even more and ultimately forget about it. This giving up is a form of permission, a refusal to over analyze, in order to see where it leads us. He supports the idea that this surrender involves the ability to engage without caution, with an unbiased attention. Kretchmar says deeper levels of meaning come from "committing after dwelling in some place for a while" (p. 270).

Notions of surrender are also found in literature about the movement practices of yoga, contact improvisation, somatics, martial arts, and Sufi dance. In Yoga, there is both a physical surrender and an inner surrender, and the physical surrender enables the inner surrender.

> Let go everywhere, let loose everywhere. Letting go everywhere, letting loose everywhere is surrender. The meaning of not grasping, not holding on, of non-attachment . . . . exists on the level of perception, of direct experience beyond concepts in the total release of the palms, fingers, thumbs; the letting go of thoughts and sensory perceptions that arise in the mind. In every asana [physical practise], there is part of the body which must surrender, which must receive the result of action, which must be completely open and without fear in order to be receptive. We use the experience of openness, clarity, well-

> being and contentment to enable us to witness our thoughts as they arise and let go of them in the same way that we let go of our physical tension. We focus and we just let go. We are all holding on so tightly to our opinions, attitudes, ideas and beliefs that we cannot let go on a conceptual level until we have learned to let go on a perceptual level. . . . . the [yoga practise] is . . . . the route to the direct experience of self in the present moment.
>
> (Paape, 200l)

Here we see an example of the bodily response and its connection to thought. Yoga focuses on an intertwining of the physical, mental, emotional and spiritual experiences through the physical practice of postures. The physical practice of Yoga has implications for thoughts and feelings as well as physiology. Through direct personal participation in intrinsic dance with gymnic balls and awareness of bodily sensations of letting go, of trusting the ball, of moving in the present moment, I wanted to create opportunities for a physical surrendering to the ball. I hoped to understand how the physical work informed participants' spoken conceptualizations of surrender and whether these concepts had changed as a consequence of their movement experiences.

Contact Improvisation is another movement activity that has the potential for experiences of surrender. Contact Improvisation is a dance form that is primarily about touching and giving one's weight to another, or receiving weight. It relies on improvisation - moving intuitively and sensitively in relation to other dancers. Contact improvisation began when dancers were experimenting with catching each other and falling together. It developed into a practice of moving while constantly touching, leaning on, lifting, balancing on, or supporting a partner. An awareness of the 'point of contact' between participants changed the focus from outward expression in dance practice and performance to one of an inner awareness of body

and other in the moment of touch. It necessitated trust and confidence in one's partner. A willingness to coordinate efforts with another person and to give up control over one's own movement is required – one needs to surrender and this takes priority over outward design (Cohen Bull, 1997). One needs to focus on the present moment and the process.

"People doing contact improvisation create a dance through collaborative interaction, basing their actions on the physical forces of weight and momentum . . . absorbed in experiencing the movement and sensing (largely through touch) the experience of their partners . . . . abandoning self-control in favor of mutual trust and interaction." (Cohen Bull, 2001, p. 406). Using gymnic, physio balls as a prop in dance performance likely grew out of dancers who had experience with contact improvisation – and they transferred the principles of contact with a partner to contact with the balls. In both contact improv and ball dance, the dancers react in the moment to the movement of each other and the ball. Although the ball is not a person, it allows for a touching and a surrendering of one's body weight.

Green (1992) discusses the value of ball work in somatic research, as it can "provide a direct link to integrative body-mind experience and process. Somatic education has the potential to let us become aware of our inner selves and our movement capabilities" (p. 61). Use of the balls to massage and support the body brings us back to our bodies. By placing the balls under various parts of the body, contact with inner sensations are experienced, and "the balls help deepen concentration by providing a point of focus . . . . a psychic device to increase concentration and meditation. In physiological terms the balls can facilitate

proprioceptive communication bringing lived body experience to awareness" (Green, 1992, pp. 62-63). Moving on and with the gymnic balls prompts people to be mindful of this connection of the body to the ball. The ball work encourages a heightened awareness of the body.

In the martial arts the body is disciplined to move in particular ways, but the ultimate goal is to be able to flow with the energy in the moment. Training begins with the practise of techniques that become part of a bodily know how. A participant does not think of the technique, or the step-by step actions of the body when engaged with an opponent. One simply reacts to the actions and energy of the opponent from a bodily know how. Aikido, for example, emphasizes being present, having body knowledge and physical training, as well as an ability to flow with the energy (Gleason, 1995). In order to do this one must surrender fully in the moment.

Moving meditation, performed by Whirling Dervishes, originated with Rumi and the spiritual teachings of Sufism. In this liturgy the dancers spin around for up to an hour in order to reach a trance-like state that evokes reflection, meditation, calm and inner peace. In what is referred to as an ecstatic dance of surrender, the participants arrive at a place where the ego dissolves. Historically, this dance has been used as a means of achieving trance and ecstasy – a means of achieving disassociated states. Physiological effects from hyperventilation and turning can affect the sense of balance (Lange, 1975).

In the Middle East it is believed that the dervish is in prayer and that his body becomes open to receive the energy of God (Hassan, 2003; Banu, 2003). The Mevlevi

Dervishes are all men, one designated as the leader, whose responsibility it is to keep the spinning group in order.

> In silence, all turn at the same comparatively slow pace, and at the end of ten or fifteen minutes the leader signals them to stop. The participants then bow in all directions around the hall before starting turning again. The spinning is controlled and no one should fall down. The participants aim to become channels for spiritual energy, with one hand facing palm up to the sky, the other turned towards the ground.
>
> (Burt, 1998, p. 179)

Surrendering by the physical action of spinning requires training as well as a trust in an unknown result. Modern dancer Mary Wigman used spinning in her performances and in the curriculum of her schools in the early 1900's. A student of Rudolf Laban, Wigman performed a whirling dance in one of Laban's programs. Rudolf Laban was a German choreographer and educator whose analysis of human movement became the foundation for movement education curriculum in schools across Canada (Wall and Murray, 1990). Included as part of her dancing, Wigman performed a spinning, spiraling dance to music, ending with a final collapsing to the ground. Giving up control of one's thoughts and emptying the mind of worldly ideas allows the boundaries between the dancer and the world to dissolve. As Wigman stated, she lost herself in the turning and became turned by some outside force, characterized by the final letting go and a feeling of being out of her body (Burt, 1998).

For some writers, surrender is an experience of transcendence, allowing us to go beyond, to surpass, and to excel, to trust in, and surrender to the situation and believe that surrendering will allow the creative process to flow (Csikzentmihalyi, 1990). Through surrender, we increase the potential for possibilities. Relinquishing a

certain degree of control is necessary in creative work. Interfering and frustrating obstacles, often referred to as blocks by artists, can interrupt the creative flow. Blocks are the price paid for avoiding surrender. Surrender is not defeat but rather a key to opening up into a world of possibilities and creative flow.

From this review of what various writers have to say about experiences of surrender, I anticipated that, in the stimulated recall sessions described in the next chapter, participants might conceptualize their experiences of surrender in one or more of the following ways: surrender as the experience of going forward, not knowing what lies ahead, but trusting the process and yielding to intuitive or bodily wisdom; surrender as the experience of accepting what is, rather than a giving up; surrender as the experience of granting or ceding of something, or losing control; surrendering as the experience of abandoning, or casting away, or forsaking; surrender as the experience of giving up preconceived notions about what the movement must look like in order to be dance; surrender as the experience of giving up my critical image of myself; surrender as the experience of a tension between control and release, between perseverance and giving in, between fighting and yielding; surrender as a spatial experience, including a direct, linear movement, or a flexible, indirect movement through the space; surrender as an experience of force/energy tied to emotion, mood, feeling and attitude; surrender as a fast, sudden, slow or sustained movement experience; surrender as an experience of lightness or heaviness, continuous or percussive, collapsing or suspending.

Evoking Experiences of Surrender in the Context of this Study

I also utilized the writings about experiences of surrender to evoke participant experiences of surrender on the gymnic balls. From the literature on experiences of surrender came the following possibilities for how surrender might be experienced in various contexts: releasing, letting go, trusting, acceptance, yielding to rather than opposing (Carter-Scott, 1998; Kabat-Zinn, 1994; Tolle, 2001), resigning (Goldfarb, 1992), and peacefulness (Millman, 1999; Tolle, 2001). In conversation with the study participants about experiences of surrender, other possibilities were suggested, such as expansion, collapsing, or melting. These were added to the list of prompts to evoke bodily experiences of surrender on the gymnic balls. I utilized the word prompts columns as one way of evoking experiences of surrender, while appreciating that understanding the concepts in terms of propositional knowledge was no guarantee that participants would be able to translate this knowledge into bodily experience and know how. While the words came from literature and in discussions with participants, the notion of utilizing the words to prompt movement was based on dance educational models that analyze the action, the force quality or effort, the use of space, and the relationships implied in the words (Bergmann-Drew, 1998, Boorman, 1971, Morningstar, 1986, Wall and Murray, 1990).

The following is a summary of words and actions that suggest surrender on one hand and not surrender on the other. This provided a basis for evoking from the participants experiences of surrender; for example, the experience of control as opposed to letting go, or power versus yielding, or trust versus withdrawing.

Surrender	***NOT surrender***		
Soft/easy	*Hard*		
Melt	*Freeze*		
Under	*Over*		
Open	*Close*		
Release/Let Go	*Hang On*	*Worrying*	*Tenacity*
Collapsing	*Punching/Pushing*		
Light/Weak	*Strong/Heavy*		
Give Up/Resign	*Fight*		
Quiet	*Loud*		
Trust	*Suspect*	*Gullible*	
Acceptance	*Resistance*		
Yielding	*Opposing*		
Defeat	*Victory/Power/*		
Quit	*Keep Going*		
Back Out	*Hang In*		
Peace	*War/suffering*		
Expand	*Contract*		
Transcendence	***Transcendence***		

Like other dichotomies, surrender/not surrender are dependent on each other. For example, the experience of release is only possible in the presence of a sense of hanging on. One might also say that giving up is a form of control, when one has a choice to give up. Surrender may be unconditional or conditional. Surrender may be a physical, emotional, thoughtful (mental), or spiritual experience. Surrender may be a synthesis of sensations. I move, I feel, I yield to an intuition, or to an unknown, by trusting, risking—surrendering.

As well, I was guided by four existential themes as I attempted to evoke participant experiences of surrender with the research: "lived space, lived body, lived time, and lived human relation" (van Manen, 1990, p. 101). Keeping in mind Polanyi's notion that tacit knowledge is a consequence of paying attention to particulars, I was interested in how the particulars of space, time, relation, and force

might elicit experiences of surrender. For example, paying attention to personal space and the general space of the movement by exploring movement at low levels, at medium levels and changing levels; by retreating, backing up, or moving backwards in the space were offered as ways of prompting the experience of surrender. The prompts provided a starting point for participants to experience surrender. For example, tension builds up in our body when we move from a soft to a hard bodily sensing. As one participant said, surrendering on the ball felt like a melting or a letting go of force or energy. Ideas such as 'under' and 'over', 'behind' and 'in front'; for example, prompts that could possibly lead to particular experiences of surrender in terms of space.

Certain types of musical accompaniment were also introduced that were fast/slow, light/heavy, quiet/loud. Surrender can be experienced in relation to moving to music (Rutledge, 2000). We can give in to the moving with the music. By giving up the will to do the actions and just surrendering to the sound, one's body moves more easily. Trusting this instinct to move without thinking is a form of giving up. Slower, quieter, lighter qualities in the music have the potential to lead to certain qualities in the movement, as the body responds to the sounds. Actions of the body in space require force or effort, and are in relation to the ball.

There was no correct way of moving - only many possibilities. As facilitator, researcher and teacher, I had the power in some situations to provide the direction, the prompts in the words, music, and props that were chosen ahead of time for the improvisation. The methods I employed prompted participants to manipulate their

bodies in relation to space, time, energy, and other participants in order to explore possibilities associated with experiences of surrender.

In the next chapter, I set out the theoretical underpinnings from phenomenology, dance theory, and arts based research that informed the design of this study. As well, I describe the study itself, including methodological decisions I made as I attempted to study the phenomenon of surrender with eight volunteers experimenting with movement on gymnic balls. The results of the research are presented in a DVD that displays, interprets, and discusses the findings of the study.

CHAPTER 2

Researching Surrender: Theory and Practice

I carefully sit down on top of the large, inflated plastic ball.
My bare feet are squarely planted on the floor in front of me about shoulder width apart.

My back is straight, and I relax my shoulders.
I am mindful of my balance . . . . . I relax my body weight on to the ball.
I close my eyes and I can imagine being perched upon a soft round sensitive object that responds to my every movement.

As the music begins, I gently bounce up and down on the ball – it responds by pushing back. The feeling is one of delight as I am able to control the gentle bounce and match it with the music . . . . I begin to trust the ball to support me.

I crouch down behind the ball and place it between my knees. I give it a hug with my arms and lay the front of my body down along the ball.
As I reach over the ball to place my hands on the floor, the ball rolls with me.

I surrender my body to the ball and roll over to my hands – it holds me up!
Gently, gently, I rock back to my feet . . . then back to my hands . . back to my feet – all the while laying my body onto the ball.

Marnie Rutledge

This research project is grounded in my life history, particularly with respect to dance and dancing, choreography and teaching, as well as my affiliation with the academic disciplines in physical education. The confounding relationship between dance and physical education is centered, in part, on differing views of the body, and the body's role in knowing. Physical education in the academy has typically been more interested in the study of movement than in experiences of movement and, consequently, physical education as a discipline has been more interested in producing knowledge about movement (and related phenomena) than in knowledge from moving bodies. In contrast, this inquiry is based upon assumptions that the "I"

who dances is different from the "I" who speaks, and that the "know how" of moving informs us differently than the "know that" of speaking propositions. What interests me is a deeper probing of experiences that emphasize a phenomenological orientation to being-in-the-world. I am searching for a way to unpack the moving-as-knowing process. It is my contention in this research that intrinsic dance has the potential to confront us with our embodied knowing.

This study was informed by selected interrelated phenomenological, dance, and arts-based research literature. Phenomenology concerns itself with a philosophy that explores the body's connection to the world, and recognizes the role of the body in perception and knowledge. Phenomenology recognizes that art (dance) experiences might bring us closer to an understanding of our being than do other perceptions of the world. "[T]he work of art has its true being in the fact that it becomes an experience that changes the person who experiences it" (Gadamer,1997, p. 102).

Phenomenology

Phenomenology is a term that emerged initially to denote the description of consciousness and experience. "[P]henomenology and the aesthetic process share that distancing from the everyday and the familiar in order to see them with a freshness and immediacy which is like seeing them for the first time" (Pinar, Reynolds, Slattery & Taubman, 1995, p 415).

Making sense of the world is a perceptual, dynamic process of being-in-the-world. Merleau-Ponty (1968) described this notion as 'flesh'. The boundary between the world and the body is blurred:

> [T]he phenomenon of perceiving and of being the object of perception, of reciprocal tactile contact; that is, of mutual mingling . . . . indeterminacy of the 'boundaries' of each of the senses . . . . between the Visible (sensible) and the Invisible (intelligible), the seer and the seen . . . . So flesh now refers to the most basic level of being; it is the capacity of being to fold in upon itself . . . . 'double sensation'; the transfer of what is touching to that which is being touched . . . . everyone who sees is simultaneously in view, as it were, to another. The account of 'flesh' in Merleau-Ponty's work undermines the dichotomous structure of the mind/matter dualism.
>
> (O'Loughlin, 1997, p. 26)

Morris (2002) uses Merleau-Ponty's notion of 'flesh' as the undivided stuff of oneself and the world. "The flesh is not matter, is not mind, is not substance" (Merleau-Ponty, 1968, p. 139). In a general sense it is midway between the person and the idea. Morris goes on to say that,

> [T]he perceiver is a mover and shaker who moves in a world containing things that already have a tactile-intelligibility for the moving body. What a perceiver does is couple with the possibilities of things, move them in melodic patterns, and feels the reverberations and resonances of that patterned movement. In pursuing intelligence within movement, we may have to turn from the temporality of the transcendental subject to a temporality inherent in the dynamics of a body being in the world.
>
> (2002, p. 161)

The body has two sides, the feeling and the felt; it touches and is touched, moves and is moved. For example, when moving on the gymnic balls I am both touching the ball and being touched by the ball. I may focus on the feeling of my body touching the ball or the feeling of the ball as it touches my body.

The 'body-subject' experiences "the pre-reflective knowledge of the body . . . . a creative power in the body to consciousness . . . . the body and world as being of the 'same fabric'" (O'Loughlin, 1997, p. 25). If we think of the 'body-object' as constructed within the discourses of social science, medicine, [physical] education,

and the law, then the 'body-subject' response is prior to our theoretical understanding of who we are. Merleau-Ponty's body-world connectedness is one of intelligent, creative, expressive subjectivity.

> [M]y body has its world, or understands its world, without having to make use of my 'symbolic' or 'objectifying function' (i.e. consciousness) . . . . Consciousness does not direct the body's movements; they are directed by the intelligent body's connections with the world at hand. So it is the body, not an occupying consciousness, which understand its world . . . . it is bodies which encounter others and the world, not the abstracted minds which somehow inhabit those bodies.
>
> (O'Loughlin, 1997, p. 23)

I am also intentionally related to things through my living body. I relate to the world on the level of 'I can' rather than 'I think' (Merleau-Ponty, 1962). This implies an embodied relationship to the world. Movement makes the 'I can' possible. As Crease (2002) states, "before the 'I think' is the 'I can', and the 'I move' or 'I do' precedes the 'I can do'" (p. 110).

The presence of my body saturates the situation and I transform each new situation by meeting it with animate form. We cannot observe our own mental states while occupying them. We cannot observe our surrender without modifying it in some way (Moran, 2000). While I am surrendering to the gymnic ball, for example, my body is sensitive to the feeling of the actions. I adapt and alter my response, as the music or words stimulate the dancing. During the moving, I experience an intense conscious presence to the moment, a letting go. Gymnic ball work, when performed as intrinsic dance, permits a process of being in the world. It demands reciprocity, responsiveness and awareness. As my body rolls over the ball, I am both touching the ball and being touched by the ball. I feel myself touching the ball and I feel the ball

touching me. In some positions as my body drapes over the ball, I am surrounding it. The connection - the coupling - is different from either my body or the ball. As I give my attention to the feeling, I can either be touched or be touching. Morris (2002) in writing about "touching intelligence" described this as the body in "tactile resonance" with the ball. In this example there is little difference between my touching the ball and the ball touching me.

Merleau-Ponty saw science as primarily unreflective in the sense that it presumed a hierarchy of mind/consciousness and presented a disembodied/objective eye looking at the play of phenomena (Varela, Thompson & Rosche, 1991), "We reflect on a world that is not made, but found, and yet it is also our structure that enables us to reflect upon this world . . . . in reflection we find ourselves in a circle: we are in a world that seems to be there before reflection begins, but that world is not separate from us" (Varela, Thompson, & Rosch, 1991, p. 15). "The world is inseparable from the subject, but from a subject which is nothing but a project of the world, and the subject is inseparable from the world, but from a world which the subject itself projects" (Merleau-Ponty, 1962, p. 430).

Varela supports a move in research to an embodied open reflection in which body and mind have been brought together; rather than an abstract, disembodied activity. Scientific truth is not the whole truth. "The truth that science tells us is relative to a specific attitude toward the world and cannot at all claim to be the whole" (Gadamer, 1997, p. 449). Scientific methodology is well established, says Charles (2001), "but we are only just beginning to grapple with the questions of how to study such ephemeral qualities as the beauty of the human body in motion, the

artistry of performance, and the personal aesthetic meaning of our movement" (p.151).

Perception and Synaesthetic Experience

Merleau-Ponty's major work, The Phenomenology of Perception (1962) explored the philosophy of perception, experience as a way of being-in-the-world, and the experiential relationship that we have with the world. His writing provides an extended and illuminating description of our relationship with our bodies in perception and action. He articulated the relationship of the body to the mind. Embodiment is a necessary condition of a mental life, an active, living synthesis of movement and awareness of space. "The world is not what I think but what I live through" (Merleau-Ponty, 1962, p. xvi).

In phenomenological analysis, "perception is not a passive reception and synthesis of sensory data, but the constitution of a meaningful, perceived world through an irreducible relation between the lived body and the world" (Morris, 2002, p. 152). The immediate, vivid, gestalt experience of trusting my body to respond to music and movement on and with gymnic balls provides significant impressions that affect differently my experience of surrender.

By being sensitive, one's body is impressed by the ongoing interaction with others and the things of the world, the world of my immediate and lived experience. This dimension of knowledge emphasizes an ineffable, inexpressible, yet implied domain of our experience (Polanyi, 1966). Polanyi sees perception as consciously discriminating: "the process of getting to know an external object by the impression made by it on our senses" (1962, p. 361). To make sense, "to release the body from

the constraints imposed by outworn ways of speaking, and hence to renew and rejuvenate one's felt awareness of the world. It is to make the senses wake up to where they are" (Abram, 1996, p. 265). As Merleau-Ponty suggests, the knower is not distanced from the known, and perception is this reciprocity that I carry on with things in the world.

The field of physical education focuses on how the body perceives kinesthetically. The moving body provides feedback through muscle and joint sensors about the body's position in space, the muscle force, and timing of the action. The inner ear mechanisms provide feedback about balance and posture. This movement sense is generally termed the kinesthetic sense and physical education purports to develop this sense in motor skill training.

My experience in dance has made me aware not only of a kinesthetic sense of movement, but also of a feeling, or a connection to music, and a touching/being touched by a partner. This concept of the synaesthetic is described by Merleau-Ponty (1962) as the harmonious activity of *all* the body's senses as they function and flourish together. We uniquely perceive the world 'with-all-our-senses'. The synaesthetic experience does not segment, or separate the sense experiences or place them in a hierarchy. Rather, tasting, feeling (as a tactile-kinesthetic sense as well as an emotion), seeing, hearing, and touching are all part of an integrated experience. Mickey Hart, former drummer with the *Grateful Dead,* describes his synaesthetic experience of rhythm:

> My imagination has always been fed by sound – I see sounds and hear images. A flight of birds, for instance, can bring a rippling rhythm of notes. We are composed of rhythms and surrounded by rhythm. If the rhythm is right – you know it instantly – this goes with my body tempo – when the rhythm is right

> you feel it with all your senses, it's in you mind, in your body, in both places. The physical feedback is almost instantaneous – filling your ears. A feeling not unlike trust settles over you as you give yourself to the rhythm. You don't fight it, but instead allow yourself to be propelled by this insistent but friendly feeling. All sense of the present moment disappears, the normal categories of time become meaningless.
>
> (Hart and Stevens, 1990, p. 18 & 178)

The body is saturated with intentionality, and "functions as a synaesthetic whole, as an intertwining of the senses" (Steinbock, 1999, p 185). This intention toward the world, this awareness of things as more than only color, more than only sound, or more than only texture, is synaesthetic perception. "The senses intercommunicate by opening on to the structure of the thing" (Merleau-Ponty, 1962, p. 229). Hart says that, when he hears rhythm, he also feels, or sees rhythm, and at the same time, his body opens to the music. People who perceive the world in this extraordinary way are called *synesthetes.* Synesthesia is defined as a kind of "crossing of sensory signals in which the stimulation of one sense evokes another; purple may smell like kiwi; the aroma of mint may feel like glass; letters and digits might scroll by in Technicolor" (Kher, 2001, p. 42). The way that our senses perceive is partly a learned experience, mediated by language and culture, but our actual being in the world is multi-sensory.

Perception is always embodied, not just a sensation; it involves the feeling and the felt, the hearing and what is heard, the seeing and what is seen - sentient and sensible. Perception is a behavior, a looking, listening and touching way of being in the world. For Merleau-Ponty experience is always embodied, not mind or body, not consciousness or corporeality, but somehow between the two; "a subjectivity which is

neither a private consciousness nor a mere effect of discourse" (O'Loughlin, 1997, p. 25).

> Perception, in Merleau-Ponty's work, is precisely this reciprocity, this ongoing interchange between my body and the entities that surround it. It is a sort of silent conversation that I carry on with things, a continuous dialogue that unfolds far below my verbal awareness – and often, even, *independent* of my verbal awareness. In the act of perception . . . . I enter into a sympathetic relation with the perceived, which is possible only because neither my body nor the sensible existed outside the flux of time, and so each has its own dynamism, its own pulsation and style. Perception, in this sense, is an attunement of synchronization between my own rhythm and the rhythms of the things themselves.
>
> (Abram, 1996, p. 52-54)

Bodily know how results from various sensorimotor capabilities that encompass biological, psychological and cultural contexts (Varela, Thompson, and Roshe, 1991). Perception and action evolve together and cognition is an embodied action. This view sees the perceiver as initiating and being shaped (or touching and being touched) by the environment. We are first moving beings and our first interactions in the world involve moving-sensing. In this way we orient to the world as moving bodies. Bodily know how comes from interacting within our environment. Dance can accentuate this moving-sensing, and expand our surrounding world.

In the hegemony of the eye, seeing has become the primary sensory experience. This is particularly so in physical education, with its focus on analysis of movement. In various forms of dance, involving viewing, performing, creating or teaching/learning, seeing is also emphasized. Seeing comes before other sensory awareness and is valued as the primary sense-ible sense. Traditional artistic forms of dance such as ballet are primarily visual. When dance is critiqued in the theatre or in the classroom, what is seen is of prominent importance. In contrast, a concern with a

synaesthetic experience is interested in the following questions: "How did the dance affect you?" "What did you see, hear, or feel?"

While the ballet form emphasizes the seeing of form and design, African dance, which is accompanied by strong drumming rhythms, primarily engages the sense of hearing. Contact Improv and Gymnic Ball dance emphasize touching and being touched by partners and props. We *feel* the dance via our tactile kinesthetic sense. We are reciprocally engaged with the dance in a sensational experience. "Emotions emerge through dancing of movement phrases. The body enlivens the performing space with energy . . . we are aware of a kinetic transformation that we feel in our body" (Webb, 2002, p. x). The ball has an animate quality of its own. When I bounce on the ball, it bounces back. There is a sensuous-ness to the ball work.

Dancing Bodies

How dance is described or defined has occupied many scholars in aesthetics, dance philosophy, dance history, and dance education (Langer, 1953; Sheets, 1966; H'Doubler, 1968; Burt, 1995; Foster, 1997; Fraleigh, 1999 b; and Desmond, 1997). Epistemological considerations in dance "involve an understanding of the subjective process whereby dancers understand, create and use [bodily] knowledge" (Parviainen, 2002, p. 23). "Literacy in dance . . . must begin with attention to the body . . . perhaps not a watching, but a listening" (Dempster, 1995, p. 35).

In The primacy of movement, Sheets-Johnstone (1999) provides a detailed phenomenological description and interpretation of dance improvisation as an example of what she refers to as "thinking in movement". She sums it up as dancing

the dance as it comes into being at the particular moment in time at the particular place in space. The aim of the dancers is "to form movement spontaneously" (p. 484). The process of creating *is* the dance and there is no gap between the ends and the means.

> I am in the process of creating the dance out of the possibilities that are mine at any moment of the dance is to say that I am exploring the world in movement; that is, at the same time that I am moving, I am taking into account the world as it exists for me here and now in the ongoing, ever-expanding present. . . . I am wondering the world directly, in movement. . . . Movement and perception are seamlessly interwoven; there is no 'mind-doing' that is separate from a 'body-doing'.
>
> (Sheets-Johnstone, 1999, p. 486-487)

Sheets-Johnstone (1984) states that "in a phenomenological account of dance, the account begins and ends with the experience of dance itself" (p. 128). Phenomenology is a way of gaining insights into the dance experience. According to Sheets-Johnstone (1984), phenomenology takes knowledge seriously in that it does not distance the knower from the known. This acknowledges that knowing is not limited to propositional language. The lived body experience of moving can produce bodily know how.

This heightened attention to the body, to the present ongoing moving, is particularly important in activities such as dance, yoga, many martial arts, and artistic sports. The focus on my moving body is not often emphasized in other physical activities or sport. As said earlier, people who are skilled in sport may not be and indeed are often prevented from experiencing their bodies in the moment because of a focus on the results, such as scoring a goal or making a play. The quality of the actual movement and bodily know how is secondary to the instrumental purpose of the

action. Stories of athletes' lived body experiences in sport are not abundant. Yet, being comfortable with one's lived body is an important element of being physically educated.

Albright (1997) considers how the performer in dance negotiates between "objectivity and subjectivity – between seeing and being seen, experiencing and being experienced, moving and being moved. [There is] slippage between the lived body and its cultural representation . . . . between a somatic identity and a cultural one" (p. 3-4). According to Merleau-Ponty the self cannot be separated from the body or the world. The lived body is not an object in the world distinct from the knowing subject. At this subjective level of my experience of my physicality I am not influenced by cultural meanings of dancing bodies. In intrinsic dance, I forget the notions of what a dancer is, and how a dancer moves, and I experience my body's connection to the ball. I feel the ball massaging my back. In this moment of forgetting, I am one with the ball and one with my body, and the movement seems to expand and fill the space and time. This requires a silencing of my judging mind that wants to evaluate my dancing. When I am exploring with my body, I am moving with a heightened personal sensitivity. I am free of distracting thoughts and movement habits. This requires being present, in the moment, and trusting my body's response and action. It also requires an attitude of non-judgment – dismissing thoughts such as, "how do I look?" or "does this look like a good movement?" or "do I look like a dancer?"

Intrinsic dance also requires a forgetting of prior movement patterns established through instrumental activities such as sport or culturally disciplined movement patterns such as the gestures and body comportment of gendered

movement expectations. It is important to move freely and trust in the improvisational process. This improvised movement is not unknowing – "the body is capable of understanding more things at once than can be articulated in language" (Browning, 1995, p. 46). Style in dance is the dancer's personal signature (Fraleigh & Hanstein, 1999). Each person finds a distinctive style of being their body and can never leave behind what they've acquired, what is embedded in their animate form. My moving body can be another statement about who I am and what I know. Fraleigh (1999 b.) suggests that movement can become commensurate with body, and "that language and dances live as embodied voices" (p. 203). A dancer describes her consciousness while dancing and her connection to the meaning:

> When I dance I sense my physical body existing in space and time. I sense my mental/spirit being present in my body, a physical body without limit of spatial three-dimensional boundary. As my mind/spirit is limitless, feeling eternity, my physical body is light and being is effortless. When I dance, I am. I am present and yet I am absent. When I dance I don't know where I am or who I am but that I am. Somehow when I dance I become meaning.
>
> (Laage quoted in Fraleigh, 1999 a, p. 213)

In a recent paper, Parviainen argues that much of our knowledge is gained in the course of our 'bodily negotiations' with the world.

> [Knowledge] is, indeed, constituted by these interactions, lay[ing] the groundwork for absorbing and interpreting knowledge gathered by other means. Epistemic openness requires not only bodily sensitivity and responsiveness to the world, but also the living body's awareness of itself.
>
> (Parviainen, 2002, p. 16)

In Dance: A creative art experience, H'Doubler (1968) argues that the purpose of education is twofold – firstly to take in or be impressed by, and secondly to express or give out. Dance education involves both a taking in and impressing of sensory

information and a giving out or expressing through both individual improvising and composing of bodily movement. The capacity to take in or become *impressed* requires being open, for example, to experiences of surrender. Active participation in creative, artistic movement in dance extends the body into the world of *expression*. This movement can be for the purposes of expressing or communicating something to an audience or the expression can be the consequence of the body's spontaneous response to ideas, images and sounds of, for example, surrender. Foster (1986) writes that "the body can be a voice – dance can become a practice or activity – the body becomes the process itself of signing" (p.227). Langer (1953) sees dance as virtual self-expression, and sees gesture as an important avenue for self-expression.

Arts-Based Research

According to Diamond and Mullen (1999), "initially there was qualitative research, then narrative, and now arts-based forms of inquiry" (p.5). Arts-based research is supported by the qualitative research premise that individual, lived experiences can impress/inform us through empathy, arousal and feelings, and that there are multiple places of entry for understandings. Experiences with the arts can provide insights and alternative ways of knowing the world. Music, drama, drawing, acting, sculpting, writing, dancing, allow opportunities for being personally impressed by, and open to, other bodily know how.

According to Eisner, an advocate for the arts in education, perception plays a central role in knowledge of the world. Art, like science, provides a way of helping to keep our perceptions alive (Eisner, 1998, Greene, 1995). "Perception manifests itself

in experience and is a function of the transactions between the qualities of the environment and what we bring to those qualities. The character of that experience is in large measure influenced by our ability to differentiate among the qualities we attend to" (Eisner, 1998, p. 63).

Arts-based research can utilize the arts to collect data, analyze and interpret data, and disseminate the findings. Drama, for example, can be "a complete research activity when data is collected, analyzed and presented in dramatic fashion" (Norris, 2000, p. 45). The play-building, collective process that Norris outlines includes discussion, debate, story-telling and external research around a topic. Scenes are improvised, and process drama techniques are used to explore the concepts, and ideas. The ideas, themes, and scenes are recorded on file cards. Finally the vignettes are sequenced, rehearsed and performed. The audience informs the research by interacting with the actors, providing more data on the topic. The research process is ongoing with collection, analyzing and presenting, overlapping throughout the process.

Alternative, artistic presentations of research, such as the use of metaphor and narrative or story, are examples of arts-based research. Arts-based research is concerned with illuminating, a greater depth and dimension to information, and engaging the audience/readers in a kind of critical reflection (Barone, 2000; Eisner, 1997). "We care less about our 'objectivity' as scientists than we do about providing our readers with some powerful, propositional, tacit, intuitive, emotional, historical, poetic, and empathetic experience of the Other via the texts we write" (Denzin and Lincoln, 1998 a, p. 422).

The arts, including dance, contribute to alternate ways of knowing beyond words. In qualitative arts-based research, there is value in the personal and tacit knowledge of both the investigators and the research participants. Arts-based research attempts to illuminate the tacit dimensions of knowledge, which are ineffable, inexpressible, yet implied or understood domains of experience, connected to a knowing body. Consequently, arts-based research often utilizes the art form itself to represent what is known rather than a translation into spoken or written words.

Like Polanyi, Eisner uses connoisseurship to denote experiential expertise. The more bodily know how that I have, the more of a connoisseur I am about my body in action. "We possess a practical knowledge of our own body, but the physiologist's theoretical knowledge of it is far more revealing . . . [yet], the knowledge I have of my own body differs altogether from the knowledge of this physiology" (Polanyi, 1966, p.20). One's body is involved in the perception of all objects, and it participates in knowing of all other things outside – intellectual and practical (Polanyi, 1966).

The word *connoisseurship* comes from the Latin *cognoscere,* to know and implies an appreciation, an ability to make fine-grained discriminations among complex and subtle qualities (Eisner, 1998). Connoisseurship includes both a know how and a know that, and requires perceptivity and skill in differentiating and experiencing of relationships between qualities. This level of perception is a learned experience that begins with multi-sensory or synaesthetic experiences of being in the world. It depends on high levels of qualitative intelligence in areas of experience.

The dance expert, for example, can relate particular qualities to a larger set of qualities based on attention to particulars in the moving.

Eisner's theory calls upon the substantive expertise of the individual connoisseur or expert and contributes to propositional knowledge. This expertise goes beyond awareness of the qualities in the environment. It requires not just looking, but seeing, and the seasoned judgment of the inquirer, along with his or her expertise in revealing or in making public what has been seen. In qualitative inquiry, the connoisseur collects information and then uses expert frames and insights to integrate, interpret, and re-present (Denzin & Lincoln, 1998 c). I have become aware through my own dance experience, reflection and study of this experience, that the body is central to knowing. Movement can open up other ways to knowing as I move in the moment and, in cases where there is an audience, others interpret the metaphors of my movement in their own ways. I have developed a connoisseurship of dance that has led me to explore how intrinsic dance might inform experiences of surrender.

There are a growing number of examples of arts-based approaches to research. Arts-based research and teacher education was the subject for a special issue of Teacher Education Quarterly (2002). Alternate forms of representing research are included that highlight arts-based pedagogy. A special edition of the Journal of Curriculum Theorizing (2001) included examples of drama, poetry, visual arts, and dance research. Editors, Mullen and Diamond, provided an array of subjects and projects that were investigated, interpreted, and represented using the arts. Sullivan's poems about "Lessons learned in high school" provided an evocative example of high school experience (2001). "Double bind", (Paley and Jipson, 2001) actually required

the reader to tear the pages apart to read the vignettes! Photographs in several of the articles allowed the reader to experience visual examples of research representation. In drama, examples of scenes from plays that represented bullying and anger management were also included. This journal article described how findings and interpretations of research about bullying had been composed into scenes that were shared with students in schools (Norris, 2001). Norris recognizes that "theatre has great potential in representing and disseminating research in new and important ways" (2000, p. 41).

Cole and McIntyre (2001) examined the researcher's journey as teacher and learner. In three acts, "Constraint, Conflict, and Creativity", costume, dance steps, spoken text, and musical selections all afforded a sensual learning experience. The analysis and representational decisions were made through cognitive engagement with the data and through technical, instrumental and embodied involvement. As suggested, "creating, composing, choreography and performing were all integral components of the inquiry and analysis process . . . . there is an intention for the audience to 'get it' and intention for the audience to 'experience it'" (p. 57).

Bagley and Cancienne (2001) explored the use of dance as a medium for data representation. The choreography was based on ethnographic research done with respect to school choice policy. The dancer for the data described some of the ways that she improvised using the academic paper: "Dance in the performance moves beyond the actual interviews and takes creative license. This is done for purposes of seeing old information in a new light and creating a new interpretation from the old" (p. 227). The dancing was interspersed with text that also had been selected from the

findings of the research. Emerging on-line journals and web-based sites provide opportunities for alternate forms of representation to be viewed.

Exemplars of arts-based research methodologies, was the theme for a special issue of The Alberta Journal of Educational Research (2002). Poetry, participatory theatre, art installations, quilts, novels, and drawings were included along with discussion of issues of epistemology in arts-based research. Butler-Kisber (2002), for example, chose poetic representation because what was emerging in her research demanded an evocative portrayal. Butterwick (2002) used popular theatre to investigate tensions and conflict that frequently emerge in feminist organizing practices. Some of the articles were presented on a CD-ROM attached to the back cover of the journal, and included visual pictures of quilts, art installations, and paintings, which were a significant part of the research representation.

Dance Research as Arts-Based Research

Qualitative research is "an interdisciplinary, transdisciplinary and sometimes counterdisciplinary field – multiparadigmatic in focus – sensitive to the value of the multimethod approach – a naturalistic perspective and – an interpretive understanding of human experience" (Denzin and Lincoln, 1998 a, p. 408). Janesick (1998) says dance is a metaphor for this qualitative research design. It might be argued that this research process is much like choreography, the creating and composing of dances. Both are purposeful, creative, interpretive, and intuitive, both begin with a questioning, a "seeking to describe, explain, and make understandable the familiar in a contextual, personal and passionate way" (p. 52).

The field of dance research is wide and varied, from dance philosophy and history, to the biomechanics and physiology of dance. Dance-based research makes it possible to become aware of kinesthetic, synaesthetic, and aesthetic ways of being in the world, of body weight in space, through time, and in relation to music, props, and other stimuli. Some dance reveals meaning made through dance as well as the story of the body's involvement and connection to knowledge in general (Parviainen, 2002; Fraleigh, 2000; Sheets-Johnstone, 1999; Albright, 1997). Dance-based research can be a vehicle to gather data about a mover's experience of a particular phenomenon (Cole & McIntyre, 2001; Bagley & Cancienne, 2001; Sluder, 1998; Stinson, 1997). In this study, dance *as* research utilized intrinsic dance to explore bodily experiences of surrender.

Fraleigh (2000) suggests that we should not lose the mystery of dance in research. She encourages possibilities for future research that include "dancing as a way of knowing that brackets mind-body integrity" (p. 55). Dancer Marie Chouinard expresses her experience in the following way: "when I dance, my body becomes a laboratory for experiences – physical, mystical – openings for the flow of life" (Albright, 1997, p. 102).

Learning dancing contributes to becoming bodily sensitive as Parviainen (2002) argues. Articulated knowledge about dance cannot replace experience of dancing (Parviainen, 2002). Dancers learn to make distinctions in the moving – qualities such as light or heavy, sudden or sustained. At times dancers may improvise with the abstract qualities of movement; for example, move around close to the floor in a low space, travel in angular pathways around the space, move slowly and lightly,

move quickly, and so on. At other times images and ideas may stimulate the movement; for example, float to the ground like a snowflake, rush through the space like a fast flowing river, melt onto the gymnic ball, yield to your partner, and so on. Susan Stinson (1995) argues that artistic form is not only external but also internal; dancers "know that *shape* is not only about what something looks like on the outside, but what it feels like on the inside" (Stinson, 1995, p. 43). The movement sometimes triggers feelings or thoughts, and thoughts and feelings sometimes demand a movement response.

Phenomenology makes it possible to describe how someone orientates to the lived dance experience. "Phenomenology is a method for studying experience – a method for intuitive and theoretical reflections on dance from multiple perspectives" (Fraleigh, 2000, p. 54). To do arts-based research from a phenomenological point of view is to always question the way the world is experienced (van Manen, 1990). Text can be written, spoken, or danced. In this study, the dancing of surrender was as important as the subsequent verbal articulation of the meaning of surrender by the participants.

Bigwood (1998) suggests that Merleau-Ponty attempted "to recover a noncultural, nonlinguistic body that accompanies and is intertwined with our cultural existence" (p. 101). It is this living bodily experience of surrender that I wanted to pursue in this study, a body that is actively and continually in touch with its surroundings. This lived body sensation has to be experienced, not merely thought about. "Our phenomenological bodies, then are not biological fixed entities geared

into and determined by a purely physical world but are fluid movements toward a situation" (Bigwood, 1998, p.107).

Dance-Based Research into the Experience of Surrender

Procedures

There were two stages to this dance-based research project. The first involved the bodily experiences of selected participants surrendering on/with/to gymnic balls, recorded on video. The second involved reflection about these experiences in a stimulated recall session in which participants viewed selections from the video and attempted to recall their experiences of surrender.

I was interested in both documenting the movement experiences of surrender and the participants' later recollections of the meaning of surrender. During the stimulated recall, there was an opportunity for each participant to reflect on his or her intrinsic dancing activities. I hoped that this reflection would remind them of what they might have been experiencing during the intrinsic dancing on the gymnic balls.

Eight volunteers, six women and two men, agreed to be part of the study. Availability to meet at the times the study was being conducted and personal interest in the research were factors that led to participation. Seven of the eight volunteers were graduate students in the Faculty of Physical Education and Recreation at the University of Alberta, and one was a personal friend of the researcher. All eight participants completed the movement work and partook in the interviews. As part of the informed consent for the study, participants were given the opportunity to review all the excerpts that were included on the final tape.

Some of the participants had been introduced to gymnic ball work in a previous project and some had no experience working with the balls. Two of the women had extensive experience with both choreographed and intrinsic dance and the other six people had limited dance experience. Both the non-dancers and the dancers were assumed to be able to experience surrender on the gymnic balls and to talk about this experience in a stimulated recall session.

The facility booked for the movement/dance work was the Dance Gym (E-19) in the Physical Education and Recreation Van Vliet Center, University of Alberta. This location was chosen because it provided a large enough space for the movement exploration, including high ceilings for tossing the balls up. It was long enough for one camera to record the activities from a distance. The sound system in the Dance Gym was used to play the music that accompanied parts of the dancing. Flats (portable side walls) were set up on either side of the performance space to delineate the research space and keep the participants in the back one third of the room (see Appendix A for physical layout of E-19). The main reason for defining the working space was to optimize the viewing of the camera situated at the other end of the room. In this way the participants had some boundaries to contain their movements. Within the space, however, participants were able to move freely. After the initial introduction to the space and the cameras, participants forgot about these limitations and were able to focus on the movement work.

Participants met weekly for two hours in the afternoon in the Dance Gym for seven sessions (see Appendix B, for a description of each of the sessions). I wanted enough time to explore several ways of stimulating the movement (word

improvisation, stories of surrender, music, etc) and to develop confidence moving on and with the balls. This time frame also fit participant and facility scheduling. Sessions consisted of approximately one hour of movement/dance activity with the gymnic balls, and one hour of de-briefing and discussion following the dancing. We began with an introduction to moving on and with the balls. I provided a basic introduction to ball skills that I felt was necessary in order to develop a movement vocabulary with the balls. This included a variety of different ways to move on and with the balls so that participants would be proficient enough in the movement to experience surrender in the intrinsic dancing moment.

I organized the sessions to evoke experiences of surrender in response to words, ideas, and stories related to surrender, while appreciating that just as it is impossible to translate movement into words, it would be difficult for the participants to improvise surrender from verbal prompts. I, therefore, also utilized music, solo, partner and group work as well as movement elements such as shape, space and relationship to evoke experiences of surrender.

Also included in the movement section were opportunities to observe others while they were moving, and comment on insights from the viewing of the movement. This process modeled a creative/modern dance composition class where participants have an opportunity to share movement and verbal text with each other at times throughout the class. The purpose of this sharing was to have the participants begin to try to put into words what an experience of surrender might be like.

Three different points of view were recorded on three different digital video cameras during the dancing and debriefing conversations each week.

Camera 1 was on a tripod at the opposite end of the room from the dancing – it framed the entire movement space, recording all participants during the movement improvisation. This camera did not require an operator - it was turned on at the beginning of the session and left running throughout.

Camera 2 was operated by an additional person and followed me around and picked up my instructional cues, comments, and movement demonstrations. This provided a complete visual and audio record of the movement improvisation directions.

Camera 3 was at the side of the movement space and was able to focus on different individuals for shorter periods of time. Occasionally one of the participants would film the movement. This camera also recorded the discussions following the dancing. This record provided focus on individual participants for shorter periods of time.

Participants were given scribblers to act as journals to record additional insights. Six of the eight participants turned in their journals following the interviews. I transcribed the journal entries to be included as part of the data collected. For some of the participants, it was important to record their experiences in the journals, but this was not a requirement. Again, I was interested in having participants put into words their bodily experiences of surrender. In part, this was so that they would recognize the incommensurability of bodily know how and propositional knowledge.

Following each session, I reviewed the tapes from all three cameras and made notes for each – a chronology of highlights from each tape. This helped me to formulate the activities for the next session. I also made notes immediately after each

session that included reflections about what was covered, what worked well, and what I might want to include in the next week's session.

When all the movement/dance sessions were complete, I again reviewed all the tapes – this time watching all the tapes from camera 1, then all the tapes from camera 2, and finally, all the tapes from camera 3. As I reviewed the tapes again, I looked for common movement responses and recorded these responses. I noted questions that I wanted to ask in the stimulated recall based on both common and individual movement responses. I highlighted particular sections of the tapes that I wanted each of the participants to see. Each review of the tapes gave me a renewed sense of the whole project, and at the same time, a picture of the various parts that contributed to the findings.

"Stimulated recall is a branch of introspective methodology in which audio and/or video cues are presented to facilitate a subject's recall of the covert mental activity which occurred simultaneously with the presented cue or stimuli" (Conners, 1980). Individual interviews took place in a private interview room at the International Institute for Qualitative Research, Extension Building, University of Alberta (see Appendix C for a layout of the interview room). The unstructured interviewing process used an informal approach that included general topics that I wanted to explore based on my review of the tapes. Fontana and Frey (1998) appreciate that qualitative interviewing is focused on an increased attention to the voices and feelings of the participants. A close rapport had developed between the participants and myself over the course of the study. The unstructured interviews provided greater depth to the descriptions of bodily experiences of surrender that had

emerged in conversations after the sessions and in the participant's notebooks and highlighted for me the important difference between the bodily experiences recorded on the video and the participants attempts to put these experiences into words.

The participants booked a time to review the tapes and discuss aspects of intrinsic dancing and surrender as they watched themselves on a monitor. The monitor was set up on a table and I was across from the table. A digital camera was situated at one end of the room on a tripod, and was left running throughout the interview. Each participant reviewed sections of the movement tapes from sessions one to session seven. As they watched they were able to pause the tape and comment. The interviews were between one and two hours each. All data from the interviews was recorded on digital video.

The sections that participants were shown were chosen after my review of all the video data for a second time. Everyone reviewed some of the same sections from camera 1 and some excerpts were chosen from the other two cameras specifically because they highlighted the individual being interviewed. During the interviews, the participants reviewed only the movement/dancing activities; none of the discussion/conversation sections were reviewed at this time. The purpose of the stimulated recall was to explore in spoken language the movement-bodily experience of surrender. It provided participants with an opportunity to attempt to articulate in words, a bodily experience of moving.

Each interview followed a similar format, but was personally suited to the participant. I was able to explore each person's experiences moving on the gymnic balls by utilizing segments of the video to stimulate recall. As well, I was able to pull

out common segments of tape and inquire how each participant experienced common activities (see Appendix D for interview questions).

I asked questions about their experience of force or energy in the movement, of perceptions of time and space, and relationship to the music, and their partner and how they understood this to be relevant to their experience of surrender. The sense of control was a common theme in the group discussions, and I asked about the experience of control in abstract movement ideas as opposed to story images. Control in structured pre-designed movement sequences as opposed to creative, improvisational movement was also probed. The role of music was of interest in the experience of moving with the balls, and contributed to the quality of the movements.

Participants were able to identify from the video moments of surrendering to the process, to the ball, the music, and/or each other. They were also able to identify from the video when distracting thoughts and feelings had preoccupied them. These included cultural expectations about dance and dancers. I was interested in how personal meanings of participating in dance mediated participants' lived-body experience of intrinsic dance because, as Fraleigh (2000) suggests, we are obliged to situate the voices of research participants because "phenomenology, even as it encourages the intuitive embodied voice, does not circumvent the problems of linguistics, aesthetics, history and politics" (p.55).

Analyzing the Data

After the last set of interviews, I had close to forty hours of digital videotape, and extensive notes on all of the video data. The advantage of this form of data collection was the recording of complex movement experiences followed by

reflection about these movement experiences. One disadvantage is managing and analyzing the hours of tape.

In reviewing all the data collected during the intrinsic dance sessions and the interviews, it became apparent to me that participants' experiences in the sessions and the articulation of these experiences could be organized in relation to experiences of surrender and experiences of non-surrender. Participants recognized times when they were distracted by various things, such as the music, each other, or preconceived notions about dance, during the dancing. For several of the participants the sessions were uncomfortable as they were used to more structured movement experiences found in individual and competitive sport. The participants often experienced blocks or distractions that got in the way of uncontrived movement responses. Feeling awkward, not knowing what to do, not being inspired by particular selections of music, thinking too much before moving, notions of what it is to be a dancer, are examples of distractions participants experienced. Participants talked about their relationships of their bodies to the balls, to the music, or to a partner. The dance(ing) process, which was distracting for some, was also discussed. When music was playing, or when they performed sequences for each other, participants often felt like they were in a dance class. Experiencing surrender through intrinsic dance can be challenging, and this study helped me to understand some of the obstacles that got in the way of participants having this experience.

When identifying experiences of surrender and non-surrender from the video that appear on the final DVD, I returned to the review in Chapter 1 of what writers have had to say about experiences of surrender as well as the overview of

phenomenological, dance, and arts based research accounts of lived body experience. I also relied on my understanding of movement on the gymnic balls, and on the comments from participants in the stimulated recall session. In the selection of participant voices for the DVD, I sifted through all the interview material to pull out references to surrender and non-surrender. The DVD captures moments of surrender and non-surrender in movement as well as reflective moments about surrender and non-surrender.

Representing Surrender

The findings from this project were edited and composed, using i-movie, into a documentary film format found on the attached digital-video-disc (DVD). The video form allowed me to include the actual voices of participants who talked, in their own words, about surrender and, importantly, to show moving bodies experiencing surrender. I added a script, or voice over, which represented some of my reflections on the findings and provided a context for the participant voices (see Appendix E for the film script). Since spoken and written language cannot completely represent the experience and know how of surrender on gymnic balls, the dancing itself was treated as text. To that end, not all the movement is described or analyzed by either the participants or myself. The reader has the opportunity at those times to respond to the movement.

The final documentary represents the results of the research and is based upon technical and aesthetic decisions that I made as I worked with the data. Limitations to the final product are related to technical considerations. The extracting of audio from the interviews did not always provide clear uninterrupted voices. Occasionally the

color balancing in all three cameras was different, and this is apparent on the final film. Knowing in the beginning that I would be using film to represent the findings of this research, I tried to imagine all the possibilities that might hamper the final product. I had done a brief pilot project that gave me a sense of collecting the data on video. The adding of the voices of the participants and the transitions between sections of the tape all proved to be challenging. The Apple i-movie program has the potential to do all the effects that I wanted to include on the film, and was relatively easy to learn.

Summary:
Experiencing Surrender, Evoking Surrender, Meanings of Surrender

Surrender in some connotation means "giving up"
- a loss of self-consciousness.

To surrender is to let go and see what happens -- learning to let go.

Surrender is about committing - but you're not sure how it's going to work.
I'm not aware of surrendering until it is over.

There seems to be this 'other' that I am surrendering to –

To surrender is to transcend - to go beyond risk.

- excerpts from conversations with the participants

I organized movement sessions to evoke experiences of surrender for participants. Later in a recall session, participants were invited to reflect on the meaning of these experiences. (Some of these recollections are noted in this section in italics). I attempted to evoke experiences of surrender in a number of ways by teaching basic movement skills on the balls in order to provide participants with a

repertoire of skills from which they could make movement responses, through music, and through partner work. Another important condition that facilitated experience of surrender was the familiarity with other participants. As well, the gymnic ball was evocative of surrender because in order to move on the gymnic ball, it is necessary to let oneself go while being in control.

In this study, no one was an expert ball dancer. Hence, it was necessary for me to include some structured activity in order to provide the participants with basic skills. Practising these ball skills and gaining some sense of mastery with ball movements helped to create more confidence in the participants to move freely. By providing them with skills to explore freely in the space with the ball on different levels, in different directions, or along different pathways, or to experiment with different relationships with the ball - under it, over it, beside it, participants acquired basic skills to explore experiences of surrender.

Music was used often to accompany both structured and unstructured activity. It was clear that music was a personal thing, so I provided a variety of styles of music to allow for individual preferences. Participants did agree that the music often helped them to *get into the movement more.* Music often calls forth a particular quality of movement, so sometimes we moved in silence. This was more difficult for some of the participants. It was important to move with and without music as it stimulated reflections on how music contributed to surrendering to the moment.

Partner work was important in evoking surrender. Initially, in an exercise where participants were asked to replicate or match a partner's actions, many focussed on *getting it right.* When they responded spontaneously to what their partner did in an

action-reaction exercise, participants were able to let the movement flow from one shape or traveling action to another. In this activity, they had to surrender to the moment of creating on the spot. Participants reflected on the fact that they rarely did the same thing twice - but just reacted in the moment. This encouraged spontaneous movement.

As both the film and subsequent discussion reveal, participants didn't always find it easy to surrender to intrinsic dancing using gymnic balls. They expressed that they were distracted by a variety of thoughts and feelings. *It's all this thinking that's getting in the way of surrendering.* Music and partner work helped some let go of distracting thoughts, surrender to the present moment and move freely with the ball.

> These are those times when you become absorbed into your body's consciousness, your intentions dissolve, and movement becomes easily commensurate with body. No element of the movement is foreign to you; you claim it as yours. It is your dance, your body.
>
> (Fraleigh, 1999 b., p. 200).

Participants moving on the film and their later reflections are important to this study. However, participants found that the know how that is achieved through moving one's body is not easily translatable into propositional know that statements. *My surrender position on the ball was the same as complying. I felt a sense of surrender in that position - a relinquishing of everything. It was a submissive pose.* The moving bodies on the video provide a non-verbal interpretation of surrendering. The later recollection allowed participants to *say* how this know how felt. *I was letting the ball dictate, what it did, I followed, I was connected.*

I wanted to encourage an inward focus that allowed participants to move spontaneously, and to invite bodily experiences of surrendering. *Be conscious of your*

body on the ball . . . Let it go in your own time. Feeling safe, trusting in a space where you don't care what other people think, or as one participant said, *giving up who I want people to see,* encouraged an intrinsic dance experience. Using movement improvisation, I wanted to encourage a process of just letting the movement happen without being distracted, without planning ahead, without thinking about what to do. *I was able to go inside myself by closing my eyes. Transitions are important and I surrender to the moment between.*

How did participants report that they knew they had surrendered? *The time just flew by! It's just happening, I am in the moment.* The energy of surrender is a melting away, a heavy sigh, a testing of the waters, a moment in time with the ball. It is a letting go in the moment of action when you let yourself do it. Faithfulness to the moment permits continuous surrender, giving up expectations and a certain degree of control. *A loss of self consciousness, a feeling of relief.*

Through intrinsic dance experiences on gymnic balls, the participants in this study explored and negotiated control and letting go as a way to experience surrender. For some this was taking control of giving up. *I feel a giving up, but sometimes only by giving up can I feel a sense of control.* For others it was acceptance and transcendence of what is. *Giving in and letting something happen versus a giving up.* For some, surrender was about committing to the moment. *A lot of what I think about surrendering is about committing - but you're not sure how it's going to work - so I committed to the bounce (of the ball and collapsed) -I didn't know if it would work. It's about finding the breaking point - the moment when you have to go - everything that's going to happen, happens - like the rolling point on the ball.* And for some,

surrender meant cultivating a comfortable attitude to not knowing, and creating a state of inner non-resistance. *I think that you get flow after you've surrendered.* In both the experience of surrendering on the balls and the recollection of this surrender, for many, surrender was the inner transition from resistance to acceptance.

The attached DVD represents the findings of the study. The documentary style highlights the purpose of the research, the process used to inquire into the experience of surrender, and examples of both surrender and non-surrender activities. The DVD has the potential to disrupt traditional models of representing findings, particularly written forms, and is able to communicate nonverbal as well as verbal information. The DVD not only reports significant findings, but also informs the viewer of the process that was used to investigate surrender using intrinsic dance. The audience is able to engage not only the spoken text, but also the movement, thus providing an opportunity to interact differently with the findings in this project.

References

Abram, D. (1996). *The spell of the sensuous*. New York: Vintage Books.

Albright, A. C. (1997). *Choreographing difference: The body and identity in contemporary dance*. Hanover, NH: Wesleyan University Press.

Altheide, D., & Johnson, J. (1998). Criteria for assessing interpretive validity in qualitative research. In N. Denzin & Y. Lincoln (Eds.), *Collecting and interpreting qualitative materials*. (pp. 283-312). Thousand Oaks, California: Sage Publications.

Bain, L. L. (1995). Mindfulness and subjective knowledge. *Quest, 47*(2), 238-253.

Bagley, C., & Cancienne, M. B. (2001). Educational research and intertextual forms of (re)presentation: The case for dancing the data. *Qualitative Inquiry, 7*(2), 221-237.

Bannon, F., & Sanderson, P. (2000). Experience every moment: Aesthetically significant dance. *Research in dance education, 1*(1), 5-26.

Banu, T. (2003). *Dervish spins*, [web site]. Available: http://www.bdancer.com/med-guide/culture/dervish.html [2003, 1/16/03].

Barone, T. (2000). *Aesthetics, politics, and educational inquiry*. New York: Peter Lang.

Bergmann Drewe, S. (1998). *Creative dance inspirations: Facilitating expression*. Calgary, Alberta: Detselig Enterprises Ltd.

Best, D. (1979). The aesthetic in sport. In E. Gerber & W. Morgan (Eds), *Sport and the body: A philosophical symposium*. (pp. 345-354). Philadelphia: Lea & Febiger.

Bigwood, C. (1998). Renaturalizing the body (with the help of Merleau-Ponty). In D. Welton (Ed.), *Body and flesh: a philosophical reader*. (pp. 99-114). Malden, Massachusetts: Blackwell Publishers Ltd.

Blackburn, S. (1994). *The oxford dictionary of philosophy*. New York: Oxford University Press.

Blumenfeld-Jones, D. (1995). Dance as a mode of research representation. *Qualitative Inquiry, 1*(4), 391-401.

Boorman, J. (1971). *Creative dance in grades four to six*. Don Mills, Ontario: Longman Canada Ltd.

Browning, B. (1995). Samba: the body articulate. In E. W. Goellner & J. S. Murphy (Eds.), *Bodies of the text, dance as theory, literature as dance* (pp. 39-56). New Brunswick, New Jersey: Rutgers University Press.

Burt, R. (1995). *The male dancer: Bodies, spectacle, sexualities*. New York: Routledge.

Burt, R. (1998). *Alien Bodies*. New York: Routledge.

Butler-Kisber, L. (2002). Artful portrayals in qualitative inquiry: The road to found poetry and beyond. *The Alberta journal of educational research,* XLVII(3), 229-239.

Butterwick, S. (2002). Your story/my story/our story: Performing interpretation in participatory theatre. *The Alberta journal of educational research,* XLVII(3), 240-253.

Cancienne, M. B., & Megibow, A. (2001). The story of Anne: Movement as an educative text. *Journal of curriculum theorizing, 17*(2), 61-72.

Carter-Scott, C. (1998). *If life is a game, these are the rules*. New York: Broadway Books.

Charles, J. M. (2001). Zen in the art of kinesiology. *Quest, 53*(2), 151-164.

Cohen Bull, C. J. (2001). Looking at movement as culture: Contact improv to disco. *Moving history, dancing cultures: A dance history reader*. (pp. 404-413). Middletown, Connecticut: Wesleyan University Press.

Cohen Bull, C. J. (1997). Sense, meaning, and perception in three dance cultures. In J. C. Desmond (Ed.). *Meaning in motion: New cultural studies of dance*. (pp. 269-287). Durham, NC: Duke University Press.

Cole, A. L., & McIntyre, M. (2001). Dance me to an understanding of teaching: A performative text. *Journal of curriculum theorizing, 17*(2), 43-60.

Conners, R. (1980). *Using stimulated recall in naturalistic settings - some technical procedures.* Unpublished manuscript, Edmonton: Center for research in teaching, Faculty of Education, The University of Alberta.

Crease, R. P. (2002). The pleasure of popular dance. *Journal of the philosophy of sport, XXIX* (2), 106-120.

Csikszentmihalyi, M. (1990). *Flow: The psychology of optimal experience*. New York: Harper Collins Publishers.

Dempster, E. (1995). Women writing the body: Let's watch a little how she dances. In E. W. Goellner & J. S. Murphy (Eds.), *Bodies of the text: Dance as theory, literature as dance*. (pp. 21-38). New Brunswick, New Jersey: Rutgers University Press.

Denzin, N. K., & Lincoln, Y. S. (Eds.). (1998 a). *The landscape of qualitative research, theories and issues.* Thousand Oaks, California: Sage Publications.

Denzin, N. K., & Lincoln, Y. S. (Eds.). (1998 b). *Collecting and interpreting qualitative materials.* Thousand Oaks, California: Sage Publications.

Desmond, J. C. (1997). Embodying difference: Issues in dance and cultural studies. In J. C. Desmond (Ed.), *Meaning and motion: New cultural studies of dance.* (pp. 29-54). Durham and London: Duke University Press.

Diamond, C. T. P., & Mullen, C. A. (Eds.). (1999). *The Postmodern educator: Arts-based inquiries and teacher development* (Vol. 89). New York: Peter Lang.

Eisner, E. W. (1997). The promise and perils of alternative forms of data representation. *Educational Researcher, 26*(6), 4-10.

Eisner, E. W. (1998). *The enlightened eye: qualitative inquiry and the enhancement of education practice*. Upper Saddle River, New Jersey: Prentice-Hall Inc.

Finley, S., & Knowles, J. (1995). Research as artist/artist as researcher. *Qualitative Inquiry, 1*(1), 110-142.

Fontana, A. & Frey, J. (1998). Interviewing: The art of science. In N. Denzin & Y. Lincoln (Eds.), *Collecting and interpreting qualitative materials.* (pp. 47-78). Thousand Oaks, California: Sage Publications.

Foster, S. (1986). *Reading dancing: Bodies and subjects in contemporary American dance.* Berkeley, California: University of California Press, Ltd.

Foster, S. (1997). Dancing bodies. In J. C. Desmond (Ed.), *Meaning and motion: New cultural studies of dance*. (pp. 235-257). Durham and London: Duke University Press.

Fraleigh, S. (1987). *Dance and the lived body: A descriptive aesthetics*. Pittsburgh, Pa: University of Pittsburgh Press.

Fraleigh, S. (1999 a). *Dancing into darkness: Butoh, Zen and Japan.* Pittsburgh, Pa: University of Pittsburgh Press.

Fraleigh, S. (1999 b). Witnessing the frog pond. In Fraleigh, S. H., & Hanstein, P. (Eds.). (1999). *Researching dance: Evolving modes of inquiry*. (pp. 188-224). Pittsburgh, Pa.: University of Pittsburgh Press.

Fraleigh, S. (1999 c). Family resemblance. In Fraleigh, S. H., & Hanstein, P. (Eds.). (1999). *Researching dance: Evolving modes of inquiry*. (pp. 3-21). Pittsburgh, Pa.: University of Pittsburgh Press.

Fraleigh, S. (2000). Consciousness matters. *Dance research journal, 32*(1), 54-131.

Fraleigh, S. H., & Hanstein, P. (Eds.). (1999). *Researching dance: Evolving modes of inquiry*. Pittsburgh, Pa.: University of Pittsburgh Press.

Gadamer, H. G. (1997). *Truth and method* (2nd ed.). New York, NY: The Continuum Publishing Co.

Gleason, W. (1995). *The spiritual foundations of Aikido*. Rochester, Vermont: Destiny Books.

Goellner, E. W., & Murphy, J. S. (Eds.). (1995). *Bodies of the text: Dance as theory, literature as dance*. New Brunswick, New Jersey: Rutgers University Press.

Goldfarb, M. (1992). Making the unknown known: Art as the speech of the body. In M. Sheets-Johnstone (Ed.), *Giving the body its due*. (pp. 180-191). New York: State University of New York Press.

Green, J. (1992). The use of balls in kinetic awareness. *Journal of physical education, recreation and dance, 63*(8), 61-64.

Greene, M. (1995). *Releasing the imagination*. San Francisco, California: Jossey-Bass Inc. Publishers.

H'Doubler, M. N. (1968). *Dance: A creative art experience*. Madison, Wisconsin: The University of Wisconsin Press.

Hart, M., & Stevens, J. (1990). *Drumming at the edge of magic, a journey into the spirit of percussion*. San Francisco, California: Harper Collins.

Hassan, A. (2003). *Transcending into metaphysical realization*, [web site]. Available: http://metimes.com/issue98-25/cultent/ [2003, 1/16/03].

Hawkins, D. R. (2002). *Power vs force: The hidden determinants of human behavior*. Carlsbad, CA: Hay House, Inc.

Hirst, P. H. (1974). *Knowledge and the curriculum: A collection of philosophical papers,* Boston: Routledge and Kegan Paul Ltd.

Janesick, V. J. (1998). The dance of qualitative research design: Metaphor, methodolatry, and meaning. In N. K. Denzin & Y. S. Lincoln (Eds.), *Strategies of qualitative inquiry*. (pp. 35-55). Thousand Oaks, California: Sage Publications, Inc.

Kabat-Zinn, J. (1994). *Wherever you go, there you are: Mindfulness meditation in everyday life*. New York: Hyperion.

Kher, U. (2001, May 28, 2001). Ah, the blue smell of it! *Time,* 42.

Kleinman, S. (1979). The significance of human movement: A phenomenological approach. In E. Gerber & W. Morgan (Eds), *Sport and the body: A philosophical symposium*. (pp. 177-80). Philadelphia: Lea & Febiger.

Kornfield, J. (1994). *Buddha's little instruction book*. New York: Bantam Books.

Kretchmar, R. S. (2000). Moving and being moved: Implications for practice. *Quest, 52*(3), 260-272.

Lange, R. (1975). *The nature of dance: an anthropological perspective*. London: Macdonald and Evans Ltd.

Langer, S. (1953). *Feeling and form*. New York: Charles Scribner's Sons.

Leder, D. (1999). Flesh and blood: A proposed supplement to Merleau-Ponty. In D. Welton (Ed.), *The body* (pp. 200-210). Malden Massachusetts: Blackwell Publishers Inc.

Merleau-Ponty, M. (1962). *Phenomenology of perception*. London and New York: Routledge and Kegan Paul Ltd.

Merleau-Ponty, M. (1968). *The visible and the invisible*. Evanston, Illinois: Northwestern University Press.

Millman, D. (1999). *Body mind mastery: Creating success in sport and life*. Novato, CA: New World Library.

Moran, D. (2000). *Introduction to phenomenology*. London and New York: Routledge.

Morningstar, M. (1986). *Growing with dance: Developing through creative dance from ages two to six*. Heriot Bay, British Columbia: Windborne Publications.

Morris, D. (2002). Touching intelligence. *Journal of the philosophy of sport, XXIX* (2), 149-162.

Nachmanovitch, P. (1990). *Free play: The power of improvisation in life and the arts.* New York: G. P. Putnam's Sons.

Nhat Hanh, T. (1975). *The miracle of mindfulness: A manual on meditation.* Boston: Beacon Press.

Norris, J. (2000). Drama as research: realizing the potential of drama in education as a research methodology. *Youth theatre journal, 14*(1), 40-51.

Norris, J. (2001). What can we do? A performance workshop on bullying and managing anger. *Journal of curriculum theorizing, 17*(2), 111-128.

O'Loughlin, M. (1997). Corporeal subjectivities: Merleau-Ponty, education and the postmodern subject. *Educational philosophy and theory, 29*(1), 20-31.

O'Loughlin, M. (1998). Paying attention to bodies in education: theoretical resources and practical suggestions. *Educational philosophy and theory, 30*(3), 275-297.

Paape, V. (2001). *The yamas and niyamas in daily practice.* Paper presented at the Canadian Iyengar Yoga Conference.

Paley, N., & Jipson, J. (2001). Double-bind. *Journal of curriculum theorizing, 17*(2), 73-80.

Parviainen, J. (2002). Bodily Knowledge: Epistemological reflections on dance. *Dance research journal, 34*(1), 11-26.

Pinar, W., Reynolds, W., Slattery, P., & Taubman, P. (1995). *Understanding curriculum: An introduction to the study of historical and contemporary curriculum discourses.* New York: Peter Lang.

Polanyi, M. (1962). *Personal Knowledge: Towards a post-critical philosophy.* Chicago: University of Chicago Press.

Polanyi, M. (1966). *The tacit dimension.* Garden City, New York: Doubleday and Co. Inc.

Rutledge, M. (2000). *The experience of rhythm.* Proceedings: dance and the Child international. The University of Regina.

Sheets, M. (1966). *The phenomenology of dance.* Madison and Milwaukee: The University of Wisconsin Press.

Sheets-Johnstone, M. (Ed.). (1984). *Illuminating dance: Philosophical explorations.* London and Toronto: Associated University Presses, Inc.

Sheets-Johnstone, M. (1999). *The primacy of movement*. Amsterdam/Philadelphia: John Benjamins Publishing Company.

Sluder, S. (1998). Her story. In S. Shapiro (Ed.), *Dance, power and difference: Critical and feminist perspectives on dance education* (pp. 97-121). Windsor, ON: Human Kinetics Publishers, Inc.

Steinbock, A., J. (1999). Saturated intentionality. In D. Welton (Ed.), *The body: classic and contemporary readings* (pp. 178-199). Malden, Massachusetts: Blackwell Publishers Ltd.

Stinson, S. W. (1995). Body of knowledge. *Education theory, 45*(1), 43-54.

Stinson, S. W. (1997). A Question of fun: Adolescent engagement in dance education. *Dance research journal 29* (1), 49-69.

Sullivan, A. M. (2001). Lessons learned in high school. *Journal of curriculum theorizing, 17*(2), 39-41.

Tolle, E. (2001). *Practicing the power of now: essential teachings, meditations, and exercises from the power of now*. Novato, CA: New World Library.

van Manen, M. (1990). *Researching lived experience: Human science for an action sensitive pedagogy*. The University of Western Ontario, London: The Althouse Press.

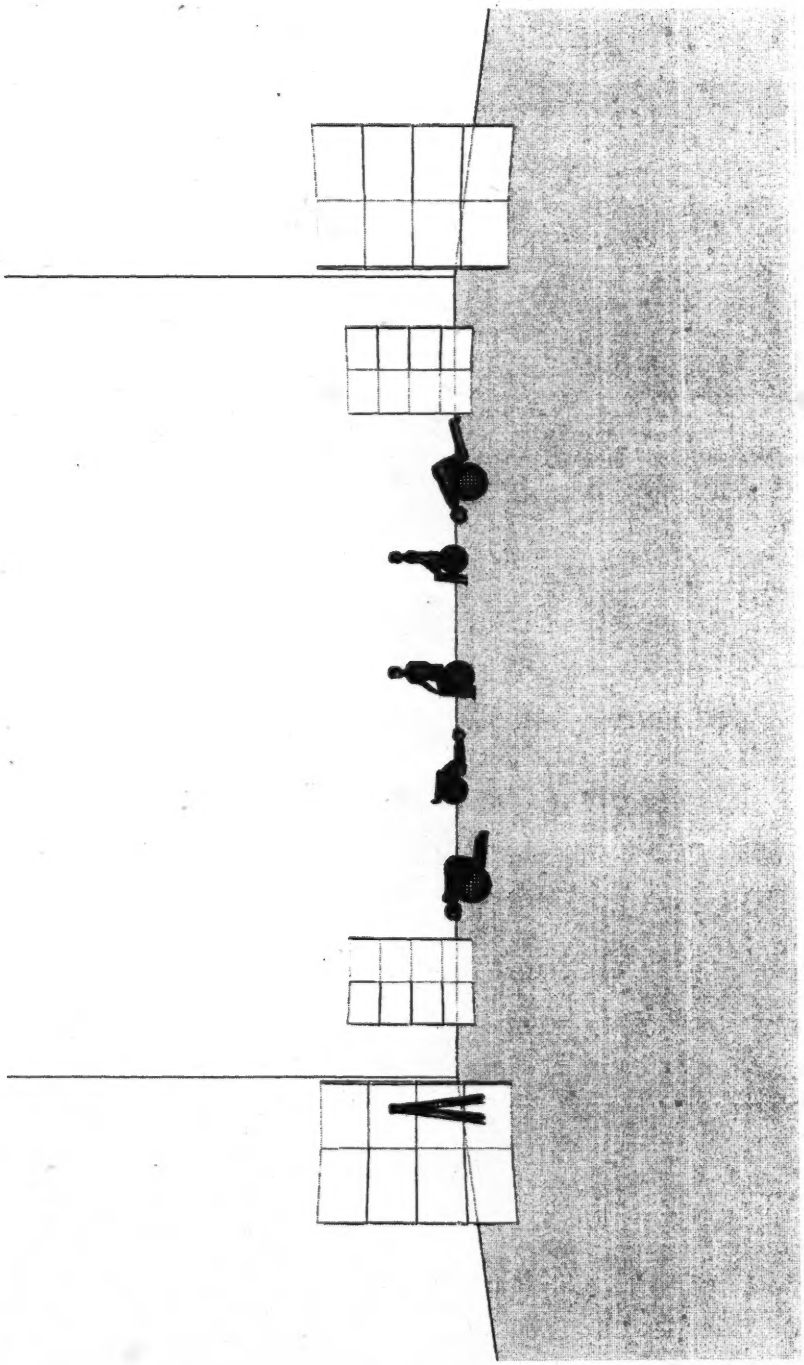
Varela, F., Thompson, E., & Rosch, E. (1991). *The embodied mind: cognitive science and human experience*. London, England: The MIT Press.

Wall, J. M., Murray, N. (1990). *Children & Movement: Physical education in the elementary school*. Madison, Wisconsin: WCB Brown & Benchmark publishers.

Webb, B. (Ed.) (2002). *The responsive body.* Banff, Alberta: Banff Centre Press.

Appendix A

Dance Gym (E-19)



Appendix B

Activities

The following summarizes the activities for each of the movement/dancing sessions.

SESSION 1 - October 22:

I shared with participants the purpose of this study, and a sense of the kinds of activities that we would be doing. I wanted to research the embodied experience of surrender through intrinsic dance activities. Surrender meant, generally, the ability to allow oneself to let go of mental, emotional, and physical resistance. Intrinsic dance meant dancing for ones self, moving spontaneously to different stimuli. Dance as a process for research and articulation of the experience of surrender were goals of the study. Experience in dance or in gymnic ball activity were not pre-requisites for participation.

On the first meeting, initial administrative procedures were covered. This included review of the informed consent letter, as well as having the participants sign the consent forms. I checked the camera and audio equipment and set up the movement space flats. The balls were inflated to the appropriate size for each participant and labeled. I handed out the journals and got contact information for all participants. We established a procedure for getting the balls each week from storage. I reviewed all safety procedures for activity on the ball including adjusting the sizes of the ball to suit each participant. I emphasized the need to work in bare feet for control and the importance of wearing comfortable clothing that didn't interfere with the movements or with the video taping. It was important to stress that all participants take responsibility for their own safety and comfort - making personal choices about what was appropriate movement. I reminded them to listen to their own body and to be their own censor when responding to the movement challenges.

Introductory warm up activities included sit bouncing, stretching, stirring, lunges, rolling the ball around the space, as well as tossing and catching the ball. This was accompanied by music. I emphasized the connection to the ball, and asked them to think of it as a partner. Rolling around and responding to music or ideas creatively and spontaneously insists on a mindfulness that requires a consciousness to the present reality of you, of the ball and of the space and the surrounding people – and yet a letting go of distractions that might interfere with a genuine response.

Skill development on the ball included an introduction to front, side and back squat positions, front, side and back layout positions, front, side and back ball rolling – and actions that took the body weight from feet to hands to feet while rolling over the ball. We explored freely the notion of laying on the ball while music was playing. Partner work included different ball exchanges and the two-ball rolling actions.

Discussion questions following the session began with: "What was challenging today?" "What was your concept of timing in action?" "What did it feel like to move on/with your ball?" This set the stage for the conversations that would follow each session. The direction of the conversation was determined by what the

participants had to say. Everyone was encouraged to contribute. Although I had planned to ask certain questions, the discussions arose mainly from the participants.

My own reflections following this first session were positive. I noted excellent concentration by the participants and an emphasis on the body's connection to the ball. The "D" word (dance) came up in discussion suggesting that notions about dance would be part of the conversations. The "C" word (control) came up in discussion, which highlights a key idea in this research. Dance/body explorations may have the capacity to unpack how it is that disciplined normalized gestures are inscribed on our bodies through other means. How does my body surrender, yielding, withdraw? Dance movement with the balls can provide active play with tactility. Motion is not unthinkable . . . "the body is capable of understanding more things at once that can be articulated in language" (Browning, 1995, p. 46).

SESSION 2 - <u>October 29:</u>

Warm-up included running and rolling in the space and carrying the ball through the space as well as the warm-up sequence done last day. Music was used to accompany the warm-up. Skill development on the ball included: side-sit bounce/swing, handstand tuck, side dismounts, straddle back, tilt handstands, barrel rolls, and ball walks. The various ball skills that participants are developing are designed to provide a movement vocabulary on the balls that will serve as a basis for the improvised movement. As well the skills will be sequenced together to provide a controlled, defined movement sequence that contrasts from the improvised movement activities. The purpose is to stimulate discussion around creative moving versus pre-defined moving. Reflections can begin to address the tacit knowledge of the body in motion. The awareness of body coordination, the feeling of confidence in performance, both in improvised, creative, spontaneous action and in rehearsed, defined, conforming action. What is expressed in the movement? The kinesthetic aesthetic indwelling of information from cognitive, physical, affective or spiritual experience can be synthesized and manifested in moving and action. Created from the inside and manifested in the moment-to-moment present moving reveals. By letting the body lead in intrinsic dance, one is able to draw upon this inner knowledge in moments of unpredictability. It is possible to connect with this indwelling, synthesized experience both in replicating action and in creating action.

Moments of surrender were explored. Music and wind chimes accompanied the responses. This emphasized different shapes with the body and the ball. For example, keep the ball close to you – close your eyes if it helps you to focus. Move into a shape and hold it and be mindful of it. Contact the ball with all of your body, parts of your body, change levels of the ball in space, change your level in the space. Respond now to these words – creating moments in stillness with your ball:

round	***soft***	***heavy***	***light***	***bend***
melt	***quiet***	***invisible***	***give***	***safe***
comply	***resign***	***free***	***tame***	***obedient***
submissive	***high***	***low***	***relax***	***trust***
surrender		**jagged**	**hard**	**rigid**

freeze loud take threaten resist
stand up to confined wild stubborn argumentative
tense stressed fight

The purpose here is to move without thinking, begin to let the body decide how it will respond to the words. Listen to the word and move into a shape with the ball. Again the contrasting words open up the possibility of different feelings.

Discussion questions following the movement activities included: "Any inner resistance to the activities today?" "What are your attachments to the results?" "What did your body tell you about control, letting go, surrender?" Two ideas about surrender from Tolle (2001) were discussed: learning to let go and moving beyond ego and releasing control.

My reflections included a note that the words used to stimulate shapes worked well and there was good focus and concentration on this improvisation by the participants. I am wondering about the role the music plays in the movement responses. The quality of the music is reflected in the body response. I will include silent improvisations in future session. In the next session, I will stress the importance of trying to be present with your eyes open if they had them closed. I made a note to ask about the different experience between eyes open and eyes closed.

SESSION 3 - <u>November 5:</u>

Warm-up activities now include some sequencing with partners using the ball skills. This is done with music. I am interested in work with partners, which has the capacity to introduce a different kind of experience that requires a surrendering not only to the ball and the music, but also to a partner.

The improvisation activities included: travelling with the ball – running around the space rolling the ball on the floor, carrying the ball and travelling around the space. Cues such as: carry it low, carry it high, stir and spin the balls around, bounce and catch and throw the ball. Follow your ball around the space or lead your ball around the space.

Travel in curves, in zigzags, move the ball through the air in curves and angles. Travel forward, backward, sideways, diagonally through the space. Be under, over, beside, in front, behind the ball

Movements of surrender were explored by responding to the following as they moved around the space:

Carrying obeying stirring leaving chasing
collapsing tossing catching withdrawing
freeing abandoning rising complying soaring
resigning surrendering yielding trusting

Work with partners included the following challenge: find your own moments and movements of surrender. Create a representation of surrender that includes a moment and a movement for you. This is the first opportunity for the participants to consciously create a representation of surrender using the ball and ideas explored in moments and movements of surrender. Once they had created their sequence the challenge was to put their partner in their sequence – teach them to imitate exactly

your surrender representation. The group looked at the various surrender representations and discussed them. "What impresses you about what you see in the demonstration of the 'surrender' shapes and actions?" This activity begins to look at the performing and spectating of the dances of surrender. How is the performing different from the improvisation? Is this dance?

My reflections suggest that I ask about how their relationship to the ball work has changed since the first day. It is also important to allow more time for everyone to feel complete in the movement improvisations. I also make a note that camera 3 is jumpy and I will check it out before the next session begins.

SESSION 4 - November 19:

Warm-up activities included improvising with shapes of surrender and travelling actions of surrender to different selections of music. Partner sequencing included pre-set sequences interspersed with improvised partner shapes – one partner makes a shape and their partner responds spontaneously with their own shape.

The focus today was to look at personal stories that represent surrender. Initially, the discussion focused on common everyday examples of surrender from movies, or current events. What comes to mind when you think of stories about surrender? This was yet another way to discuss what it means to surrender. An example of a personal moment or memory of an experience of surrendering was then provided by myself. I hoped that my story might trigger some stories for the participants, if the more general examples did not. The challenge for the improvisation was then to let the ball represent the Other in their personal surrender story and go and move, shape, travel, explore the experience of surrender, using the ball. I suggested that being with your feelings and thinking about your own story, let the movement happen, begin to explore your feelings as you move around the space with your ball. If participants were not able to move their stories they used their journals to express what came to the surface for them. It was important to allow time for everyone to feel complete with this exercise. They did this in silence.

Language and recounting of personal experience provided a starting point for analyzing the concept of surrender. I had a moment when I might describe my response as one of surrender. I remembered particularly feelings of helplessness and an expression of, "I can't do this anymore". Why did I see this as surrender? What prompted my feelings of helplessness? What choices did I make in that situation? What words and ideas express surrender? What makes up surrender? If the ball becomes the object of surrender, what am I able to reveal about my story, and what can I learn about my inside experience of surrender?

Reflecting on this session, I realized that some of the participants find this unstructured movement improvisation difficult, and therefore seemed more comfortable writing about it in their journals. We will talk about this next session. The partner improvisation with shapes and leading and following is a challenge that includes structure and spontaneous movement, and I will do this again. In the analysis of their experiences, I will include a discussion of the lived existentials – lived space/

lived time/ lived energy/ lived body after the next session. I noted that I would like to see Camera 3 stay with particular individuals longer and not pan around as quickly.

SESSION 5 -November 26:

We began this session with listing on a blackboard word/ideas that have surfaced as result of the exploration. What is surrender? How has their experience of surrender developed since the first session? What words describe the feeling of harmony with the ball, or surrendering to the ball? For example the back layout position on the ball which requires a draping of the body over the ball so that you are facing up. This extended and open position is the one of the most surrendering, yielding and vulnerable positions for me. What have I learned from this experience? Can I allow the ball to teach me about surrender? I feel the ball respond to me as I make impact on it. What am I learning? This introductory discussion laid the groundwork for today's improvisation. Today small groups of stories of surrender would be created and performed. Ideas for the group work would come from personal explorations last day and the discussions today.

Warm-up activities were done with a partner. One partner would lead the actions and the other would imitate the actions. After each pause in the music the leaders would switch. Surrender to the music and surrender to your partner – take turns leading the actions. Several different selections of music accompanied the partner warm-up. The sequence and partner shape dances were reviewed with music.

The improvisation exercise was given. Working in partners or small groups, create a moving story of surrender. Two participants decided to work together for this exercise, and the other participants all joined together to form a second group. As the groups negotiated the challenge to create a representation of surrender, some people were most comfortable discussing ideas, while other began moving immediately to solve the problem. The groups looked at the moving stories of surrender and discussed how they evolved and what they noticed while watching.

Reflections following this section included extending the discussion of body/space/time/energy of surrender. I also want to encourage journal reflections as well as movement reflections. Some participants prefer to write about their experience. How has the notion of surrender changed? How has the notion of dance changed? I notice participants are enjoying the work each week and I am planning a social get-together when the research is concluded.

SESSION 6 -December 3:

Warm-up was done individually. Participants moved around in the space while stretching and travelling and practicing actions to several short excerpts or music. The music chosen included several different styles and qualities and the challenge was to surrender to the music and move around with the gymnic balls. What is the impact of the music on your movement? In answer to this question at the time, it was obvious that there were personal preferences to particular types of music.

Also the quality of the music dictated the quality of the movement. Some selections seemed more attuned to the ball actions than others.

While reviewing and performing the structured sequence, which was part of the previous warm-ups, participants performed it with the music. The challenge was to let the body release and be with any shapes or actions that feel like surrender. Indulging in these moments, participants focused on their connection to the ball. In other words they paused for as long as they wanted to in any sections of the sequence and surrendered to their bodily feelings and sensations.

Partner sequences were performed using the learned sequence and improvising the shaping sections and the travelling sections. Included in the travelling sections were several exchanges of the balls between partners. This playful activity was a different experience than the intimate, inner experience during the solo sequences at the beginning of the session when participants indulged in their own feelings of surrender.

In this session the solo and partner sequences were performed in two groups so that the others could watch and comment on what they noticed or appreciated about the performance. This activity prompted discussion about what it is like to perform for the group, as well as what they observed in the watching. Can you surrender to the ball? Can you control your actions and movements with the ball? Is there an experience of surrender in 'other' physical/sport activities? What makes up surrender? What movement/music makes up surrender? What experience makes up surrender? These prompted additional ideas about the meaning of surrender. The feelings of my surrender, my body of surrender, the space of my surrender – how was this experienced in the performance and the viewing of the sequences today? What is it that you know now that you did not know before this experience? How has it changed you? How has the body-ball work informed you about surrender? When performing for the other participants, is there a change in focus? Is it possible to have an unconscious/non-attachment to results? Are you distracted? What are you thinking about when you are performing for others? I am interested in how performing for others distracts from the focus, and the experience.

Reflections after this session included questions about the way that the music contributes to feelings of surrender, and how previous experiences in dance impacted on their performing and viewing of the dances. I also noted that Camera 2 need to less stay on small group/individuals longer when I am not involved in giving directions.

SESSION 7 -<u>December 10:</u>

Warm-up today involved individual movement to various selections of music and participants were asked to move with an intense conscious presence – giving their fullest attention to whatever the moment presents. Try to move with no attachments to the results. At this point I am trying to integrate some of the ideas of surrender that have been discussed in current literature. As the participants are becoming more comfortable with individual creative actions, the warm up becomes an opportunity to allow for spontaneous actions as well as review of ball skills.

In the individual movement sequence to music, four participants were dancing three were watching and one was filming with Camera 3. While dancing participants were asked to focus on inhabiting their bodies fully, and feeling their body from within. This sequence was accompanied by music, and the participants moved at their own tempos and stayed in particular positions or repeated particular movements when they felt they were appropriate. In the second individual movement sequence the focus was on being in a state of surrender, and taking action doing one thing at a time and focusing on this one thing. This sequence was also done to music. Again, four performed, three watched and one filmed. Did the additional notes on what they were to focus on make a difference in their moving or in their watching?

In the partner sequences the focus was on letting go. Two groups danced at a time and three watched while one was filming on Camera 3. The sequences were performed to music. What do you see in the watching? What role did the additional directions that you focused on play in your moving?

Yesterday the participants in the study had watched some short excerpts of the videos from the first several sessions. Before concluding movement work, I wanted to share a bit of the video that we had been collected over the past six weeks so that they might be prepared for the stimulated recall. This was the first time that they had seen any of the video. They had a different response today to some of the activities, and were more conscious of the cameras. I will ask about this in the interviews. Generally they did not notice the cameras before, and this viewing made them realize that they were on camera all the time.

SESSION 8 -<u>December 17:</u>

This session involved just one participant who was interested in doing further exploration of surrender through dancing. I brought one camera and recorded the movement and conversations that we had that day. I was interested in asking about the connection to the ball. What parts of the body feel most natural/feel comfortable when you are moving with the ball? Using the ball and your body, explore the actions that express control – risk – challenge – awkwardness – grace – letting go. Warm-up your body to the music. What is the relationship of your movement to the music?

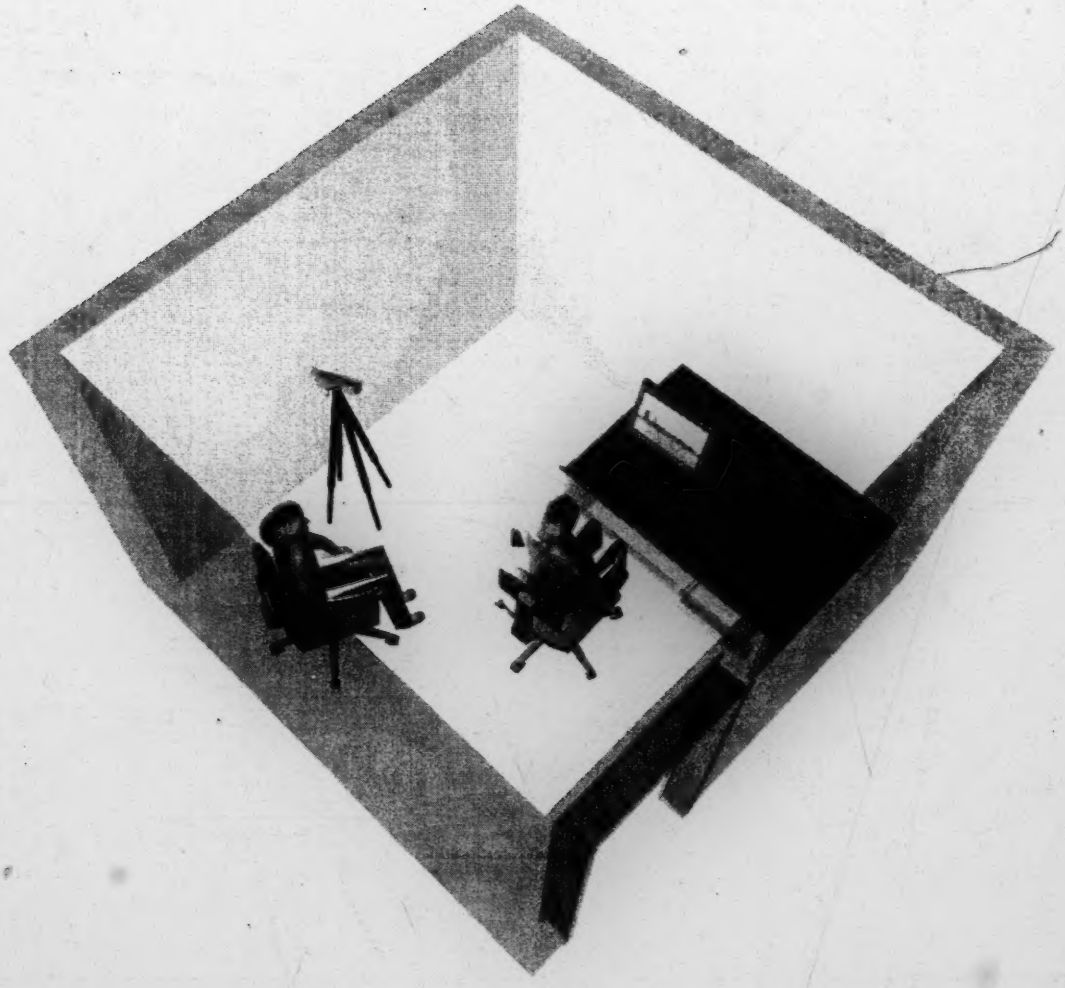
We reviewed the individual pre-set sequences including pausing or indulging the shapes or actions when it felt right to do so. I was curious about what was behind the pausing. We were able to discuss in more depth this individual's experience on the ball.

Following the warm up the participant danced their story of surrender to music. This involved some revisiting of previous improvisation and composition from past sessions. The result was a dance including some improvisation and some remembered actions. I was interested in what insights surfaced about surrender for this participant. Is there a difference between dancing about surrender as compared to the thinking about surrender?

I noted from this additional session that this one to one interaction allowed more detail and probing about the experience.

Appendix C

Interview Room, International Institute for Qualitative Methodology



Appendix D

Interview Questions

Prior to watching the tapes:
- What is your experience of dancing?
- What kinds of dancing have you done?
- How do you define surrender?
- What comes to mind when you think of surrender?
- Do you recall any personal stories about surrender?

Participants were given the following instruction: "There are a number of tapes that will be reviewed. They are all cued to the appropriate section. As you are watching the tape and thinking about the question, pause the tape at anytime if you see something you'd like to comment on."

During the review of the tapes, the following questions were asked:
- What were you thinking about at this moment?
- What were you feeling (sensing) at this moment?
- Does anything distract you from focus/ from a fully integrated experience?
- What expresses 'surrender' for you?
- What is your body's response to surrender?
- What was your experience when the images or shapes/actions/stories of surrender were introduced?
- If any particular sections represent "surrender", note them.

Appendix E

Script to accompany Video on Surrender

[TITLES: Dance as research: The experience of surrender,
Marnie Rutledge, Fall 2004,
Special thanks to: Ange, Anne, Audrey, Bruce, Chelsea, Lisa, Michelle, Rod]

Introduction:

For seven weeks a group of volunteers got together to 'play' . . . with movement . . . . with music . . . and with gymnic balls.

I was interested in what could be learned about our experience of *surrender* using improvisational movement . . . How does the body contribute to our understanding?

The large plastic balls allowed for rolling on, or over, for bouncing on . . . we were able to surrender our bodies to the balls in different ways.

While working in schools over the past several years using the gymnic balls to teach creative dance, I began to see students struggling with control, trust, and personal body awareness . . . . on one occasion a young body was able to share some personal insights with his teacher that had arisen while he'd been working with the ball -- I became interested in questions around . . . .

What had prompted this awareness?
How did the ball encourage a surrendering?

Chelsea - I did . . . I felt able to let go with the ball . . now - I don't know if it's the support - like I just felt like it was easier to kinda like relax those muscles and open up the chest, and all of that - you know - and it's probably the ball that's supportive. . . . [Marnie - you can trust it, trusting it enough to do that] Yeah.

Although risky, the ball was supportive and encouraged a "letting go" . . . .

Lisa - I really like that you can let the ball . . . like if you're starting to . . . . your weight is starting to move to one side of the ball . . . you don't have to correct it - you just go to that side of the ball then . . . . or you move that way, or something . . . in terms of not having structure that way was easier to get a sense that it was just happening.

The work required that we use our bodies in different ways and challenged our movement awareness . . . .
We discussed insights about what we learned about our moving bodies . . . .

Ange - But it's a different kind of coordination for me as well, for me it's supposed to be - something that's supposed to be softer, movements . . . more flowing and more rhythmic -- and that kind of thing.

Being comfortable doing unusual movement . . . .

Michelle - I know at the very beginning . . . that in lots of ways, I don't even know . . . I mean I knew that it was about surrender . . . and that kinda stuff, but I think I was more - like - it was more like - just a comfort of in the group and stuff like that - like it was really even hard for me to sort of think past. You know - were people watching me or what was I looking like or that kind of stuff . . . But even the thing that felt most comfortable for me was the front layout . . . like the back layout didn't do it nearly as much for me . . . like it felt like much more work to be in the back layout - and much more exposed . . . you know . . .

OR just the physical sense of the body on the ball . . .

Lisa - I remember you saying something about, something about putting your weight on the ball . . . I don't know what it was - but it was something about feeling your weight on the ball . . . and I never had that - I never really felt like my weight went into the ball - I felt like I went over the ball.

Lisa - Wherever you go, you go. To me that's an important part . . . we talked about that awareness thing . . . to me you're not aware -- you're aware that you are not aware --

We explored and created movement with the balls and with partners. We improvised around ideas, words, stories, and sometimes music . . .

As well we practised skills . . . developing competence and confidence moving on and with the balls.

Bruce - I mean, there's always a constant sorta, in the skillwise . . . but also a constant awareness of how, how learning happens and how I move . . . in terms of my body, and stuff like that . . . like the sense of what . . . which I think are somewhat connected to other issues, like I mean, ideas about how I feel when I'm balancing, or whatever . . . I know that that's something to do with . . . . I mean I've always sorta been a very into individual skill kinda things. Things that are odd and kinda out there . . . balancing things and stuff like that . . . So, I think a lot of that and just a lot of . . . I mean I'd never thought of the word surrender before . . . . I was kinda clueless going into . . .

Was this dancing? From the beginning this question came up . .

Audrey - whereas, I mean, I very much felt like someone who was trying to do dance . . . and not dancing but trying to do it

Michelle - and I mean, Ange and I had a conversation about, you know, does basketball for example take a particular kind of grace . . . you know . . . and so is it just that we're caught up on sorta (cough) or is it just that I'm caught up on sorta this very particular notion that I have about dance and dancers and that maybe surrendering wouldn't equal grace, but rather surrendering would be equal to not being so caught up about grace . . . not worrying about . . . just going with it . . .

So, we were all interested in what could be learned . . . about research . . . . about surrender . . . . . through movement . . . a bodily knowing . . .

The ball helped us all to let go in the moment.

[TITLE: If research is to make sense of what we know ----- to open up new ways of understanding, then this study is a form of research aimed at exploring the body's 'role' in understanding surrender].

Process

The purpose of this process was not to create a dance piece for an audience, but to explore 'self' and the concepts surrender . . . .

The emphasis on body awareness and expressive movement is similar to a creative dance process . . .

> Try not to 'think' about what to do . . . but let your body, or the music, or the ideas lead you . . .

The methods used to explore surrender included word improvisations and interpretations of events and personal stories about surrender. We worked individually, with partners and in groups . . . . and sometimes with music. . . .

Some of the activities were structured and some were unstructured -- Did this make a difference to feelings of surrender?

Participants reflected on the role that music and partner work played in the dancing experiences.
In some cases the music or the partner work seemed to encourage a surrendering -- other times it interfered with the movement . . .

Participants revealed some insights about music and partner work that related to surrender and non-surrender.

[TITLE: music and movement]

What was significant then about moving TO . . . . or WITH music?

We did not always use music, and sometimes worked without it . . . . . one participant said that the 'silence' was overwhelming . . . . .
The music affected the experience in different ways.

Lisa - No, typically, I would assume I did the same thing here - I let the feel of the music tell me what I should be doing . . . so I would assume the different types of music . . . . you should see a different movement - just knowing the way I do things . . . it's what I would expect to see.

Ange - I do remember music affected me actually quite a bit, through out all of the days . . . because . . . um . . . I think it does make you feel like you have to bounce around, or be sorta smoother, or those kinds of things - and ah -- I do remember sorta thinking that I had to move to the music or - sometimes I think if I felt really comfortable with the music it just sorta receded into the background.

Michelle - I know we've just seen a few seconds of that or whatever, but . . .um . . . I think that the music in lots of ways had the same sort of effect on me as the words . . . like sorta . . . the soft words and the hard words . . . so when it was this sorta really kinda, you know, elevator music kin a stuff . . . um . . . It was losts easier for me to get into . . . to be kinda more flowing . . . I do think that lots of that is around not thinking as much - right . . .

I provided a variety of musical styles and qualities -- prompting the conversation about the role of music in movement --

Anne - The music influences everything so much, it relaxes you, me or it energizes me . . . .it's so much easier to music . . . it takes the thought out of your head - just reacting to the music.

Music and dance are forms of non-verbal expression -- they go to the quality of the experience -- music may resonate with us on an emotional level.

It was clear that music was a very personal thing - This music for example was inspiring for some and distracting for others!!

Bruce - I'm so paranoid about being with the music . . . I'm so bad at it . . . I've never had any kind of musical training -- so . . . I'm like I can't do it . . . um . . . so when we put on that circus music of Audrey's . . . because it was so definitely . . .like there was definite patterns I could stay with that . . .

Audrey - Well this music to me is kind of more light and fun than kinda some of the other stuff . . . and I really like the circus music, as we called it . . . I really like that . . . and this is kinda I think more fun. . . . . and I find that I am really affected by music . . .

[TITLE: partners and movement]

Early on in the study the conversation suggested that surrender included surrendering to something or some ONE.

This work required a particular surrender to one's partner, as well as a surrender to the prescribed movement . . . . . being aware of the connection to each other . . . . and the music . . . . Having a partner encouraged a different sort of connection. So from a very structured follow the leader, we moved to spontaneous shaping and tried to let the movement flow from one shape to another.

Anne - [Marnie - so no thinking there, right . . . did you even do the same thing twice?] No no I don't think we ever - I don't think I ever did the same thing twice - you reacted to how the other person was . . . and tried to make a whole with your ball over what they were doing or around them . . . .

Michelle - Yet with all this partner stuff, it was definitely - being a follower, I felt much more a sense of surrender, like I could just react, when, when I was leading, I was doing the same thing that I always do, or had been doing a lot, which is what am I going to do next kinda thing . . .

Sometimes the comments were about a tactile, kinesthetic sensation . . . .

Lisa - I think this, I don't know if it's on every trial, but the washboard thing - when you stop and then you feel their hands on you . . . . there's something really warm about that . . .

Early on it became evident that blocks or distractions interfered with full participation Participants commented on what distracted them from fully participating or committing to the movement activities . . .

Acknowledging the presence of these distractions and moving on was a form of surrender.

The constraints were felt around ideas like -- what it is to dance . . . . . to be a dancer . . . . . wanting to get it RIGHT . . . . . to control the movement . . . .these constraints influenced individuals responses to the movement questions.

These distractions imposed on one being able to just move in the moment -----
To be total in what you are doing -- doing one thing at a time and giving it your complete attention -- THIS is a surrendered action.

Analysis

[TITLE: non-surrender]

The distractions uncovered a form on non-surrender.

What came up that interfered with full participation --- for allowing a bodily response?

Surrendering to the moment .... to the spontaneous, unpredictable dancing was challenging.

The structured, predictable dancing was often surrendered to more easily. .... the goal was clear .....the attention was on mastering the various movements and movement sequences.

When the movement is pre-designed, and the challenge is to copy it, elements such as 'gracefulness' come up.

Michelle - Do you know what I mean . . .it's like, that I feel like, you know, to be a good dancer you have to be graceful, you have to have rhythm - all these kind of things - which are things through out my whole like that I thought I never really had, in that kind of sense. You know like rhythm on a basketball court is a much different thing than rhythm on a ball or grace on a ball . . . I feel like it should look like it's effortless and yet I know that I don't look that way . . . it looks clumsy or awkward.

The expectations of creativity began to become more apparent and the conversation about control . . . .Was it around the ability to say "I did it right".

To be proficient enough in the movement to let go in the moment?

So, why did I do THAT particular movement? Was I thinking before moving?

Anne - [Marnie - so you've stopped there a few times - do you remember that?] Yeah, it was just um - it was comfortable, and it was . . . I was thinking a bit too much. I didn't feel like I was lost in the moment . . . try to get back into it by going back into a beginning type of position and then begin again . . .

Lisa - I don't know if it was in this section or not . . . but . . . I think in the earlier ones, you're still thinking too much - but there's some, some of them . . .but when you just sort of . . . wherever the momentum of the ball is taking you - you go there . . . that's when I started to feel kinda like I was giving into what the ball wanted. . . . some of these right now . . . I can tell that I'm kinda thinking about - where should I go now - what should I do next [Marnie - but you're still focused on whatever it is you're trying to get at - right?] Right [Marnie - just that moment of stillness or connecting or something] Yeah, just keeping the ball going.

So thinking sometimes becomes more dominant than moving.

We participated in a word improv that represented 'non' surrender actions .... and compared this experience to the word improv that used surrender actions.

These are examples of the non-surrender words explored in this section.

[TITLE: hard, jagged, heavy, freezing, threatening, wild, tense, stubborn, rigid]

Ange - Quiet words, I guess, I felt that I could be more sort of still - right - but as soon as it came to the dynamic words, I just, you know, I didn't know what to do - you know - because I didn't know what to do with the ball, I didn't know what to do with me . . . and what I kept thinking of . . .this means I have to be creative . . . which I'm not - right . . . . and so I felt, particularly with y our last group of words - I had no idea what to do, and I was saying flow, flow, dammit, and it didn't - it wasn't happening [Marnie - well that's fair - so you're resistance then was in the second group of words more than the first group] Well, yeah, because I had no idea what to do . . . and then to put this ball there - made no sense. [Marnie - which 'wild' was in that group] Yeah 'wild'

Again, the comments about thinking vs moving . . . and strategies to maintain focus, such as closing your eyes . . . especially when the movement wasn't coming easily . . .

Michelle - you know those words like quiet, and heavy and surrender - I wasn't thinking - like nearly as much as when I got to the end . . . . which I agree were much more dynamic kinda words. I thought . . . and I totally agree that's how . . . that it's weird, cause exactly - all of those things manifest . . . but there's a very certain sense of what more easily manifests in that stillness, kinda thing - so that in the beginning I wasn't having to think, and I was much more comfortable with that - and then in the end - every time she said a work I was like 'Oh no - what now?' and I was keeping my eyes closed, you know, but still I was like, I didn't even know because I was so in my head that I couldn't even really come up with a body thing . . .

Bruce - [Marnie - when I watch it - that your intention is to answer the question and try different things. Right?] and whenever I would get distracted, I mean there would always be like, something like, I could be walking around there going, okay I just did this, but I'll do it again, and now what else is gonna happen so now I mean, I would always try to do something during those times . . .

Structure and conformity focused on "getting it right" . . . . and implied a more traditional dance experience for some . . . .

Surrendering to this 'dance-like' movement, to the music . . . to a partner was easier for some than surrendering to the creative, spontaneous movement improvisations . . .

Michelle - I feel much more comfortable (cough) in the really structured stuff . . . and . . . I don't know why, I think it's mostly around . . .uh a feeling of . . .like I can get it right, like even if it doesn't look right, at least I can have the timing or . . . I can do the sequence, or whatever, and I don't have to feel like it's (cough) like it's up to me, because I don't feel like I have that . . . around dance particularly.

By exploring non-surrender in movement, participants could compare their responses to those of surrender - clearly they had experienced resistance to some of the activities.

The experience of surrender is not easily articulated or represented in movement . . . . . it's fuzzy . . . . it's surrender . . . . it's not surrender . . . as one participant suggested:

Michelle - So yeah, so around, um . . . that I kept trying to separate it, well is it a taking control or is it a giving up control . . . um . . . and that that was really . . . . like every day it was something kinda different - right . . . .and . . . . and I realized that I was trying to make it this kind of presence . . . . this one thing that I know when I hit it or didn't hit it - and that I really do feel like it's more of . . . it's kinda at that limit . . . so the fingertip thing is probably . . . and I think Chelsea talked about it, right, and that was kinda what make me feel - think about it that day . . . was that it is so much right and that fingertip thing is kinda the limit where I'm either gonna pull it back in and take control or I'm gonna give it away . . . in terms of the ball, but both of those movements are necessary to understand - I think . . . surrender period, right - it's not one or the other, it's the limit, where it becomes obvious that it's both . . . it's neither and it's both . . . so . . . . um . . . you know so that's what I was talking about in terms of the . . . your know - it's not surrender . . .but it's not, not surrender.

[TITLE: it's not surrender . . . but it's not, not surrender . . . .
Surrender]

So, what does surrender look and feel like?

Exploring freely requires trusting in the body's ability to play with ideas . . . a bracketing of judgment about what should be done . . .

In the beginning exploration of surrender included a word improvisation to prompt movement . . . . when you hear the word -- just move any way that feels like the word in your body.

Some words we termed moments of surrender, some more dynamic actions we termed movements of surrender . . . .

The following words represent moments of surrender that were explored.

[TITLE: invisible, light, melt, quiet, safe, free, trust, surrender]

Conversations led to suggestions about the meaning in the actions . . .
How did the moving contribute to understanding surrender?

Audrey - for me, I think a lot of it was . . . I think it was several fold, really - part of it was, you know, trying to lose the self-consciousness of doing just the movement, you know, and just trying to stay in the here and the now and not worry

about anything else that was going on. . . . I think that was one form of surrender for me - being there . . . another part was kinda the actual movement, but I can't separate the movement from the thought - the feeling of like . . . like well . . . it's almost a feeling of relief too - to just kinda, you know, it's kinda like (sigh) not do nothing for awhile and just cause I never let myself do that, so for me that was kind of the surrender and then also the leap of faith involved in the ball walk . . . . . so for me it's not just one thing.

Is there a feeling or emotional relationship to surrender?

Lisa - Attached to an emotion, surrender is a feeling of a moment -- I guess that was the other big thing it's a moment, that it doesn't necessarily last very long and to me . . . you don't know that you've surrendered until after.

This work led to feelings about control and the relationship of control to surrender . . .

Rod - I don't like that concept of being out of control, even in surrender, you know, I think there's something I could do to change that . . . I mean . . . I've gotta roll . . . but then I can make a decision. I don't have to keep rolling around, I can I could stop or I could change direction or I could do something that would keep me going this way . . . Just because I surrendered here in this moment doesn't mean that I [Marnie - you're still able to make choices, or whatever] You have to fully commit in that instance . . . there's another instant following . . . always room for choice . . . and it's okay for me to surrender, to succumb -- what ever to those emotions . . .

Michelle - I feel like I can have more control of it, but then that's where I started to have . . . to start to question, but is surrender (cough) like a giving up of control or a taking of control, and I think that's where that sort of contradictory thing started to happen for me, because at one time I'd be able to convince myself . . no no like this feels like I can surrender more easily in this sense because I'm more comfortable, because I have more control over the situation and I'm like, well, is that just kind of an illusion . . . like trying to convince yourself or would real surrender be being able to not worry about control, like to not worry about whether I have some control over the situation, or not, ... so I think, even earlier on . . . I don't think I was articulating it at that point, but I was definitely, because you were asking us to think about surrender, I was having all these little internal dialogues with myself around . . . . well no like is this control? . . . Like I feel like I'm surrendering, but is that cause I have this sort of skewed definition of surrender, or does surrender really mean this and therefore I'm really far from it . . . and it's not long after that you started to talk about how world we define surrender. . . . um . . . which was very different, right, to ask me if I feel like I'm surrendering to the ball . . . that I could kinda sometimes feel like yes, or no, I was, or I wasn't . . . .but when we started to play with the definitions . . . It's like well, how can I say whether I feel like I'm surrendering if I can't even really define what I mean by surrender?

Lisa - and I don't know if control is the right word, when we got into it like at first I had said that it was having enough control to give up control . . . but I'm thinking now, that control is the wrong word and it really should be having enough awareness to give up control.

Does the movement contribute to another way of knowing if it's surrender?

Recalling surrender actions and then reflecting on them was a way to investigate this.

Bruce - [Marnie - now do you remember doing that?] Yeah, I mean that was the part of it - the part of it that was . . . there was . . . I mean a lot of what I think of when I think of surrendering is this sort of sense of like, I mean, there that - there's something that you've committed to that you're not quite sure how its going to work - and so I committed to the bounce and I know I was gonna drop down when I got it - but I didn't know how it would work. . . . If I could catch the ball . . .if it would go anywhere . . . what . . . so I think that was kinda what I was getting at . .

These movement of surrendering encouraged a more dynamic movement response . .

[TITLE: chasing, rising, collapsing, tossing and catching, complying, resigning, withdrawing, soaring, leaving surrendering]

> *Marnie as facilitator - comply, resign, wild, free - a couple of moments that you have that are particularly clear for you about surrender . . . and a couple of movements - try to find some that seem to work for you . . . okay - and I want you to just work with those ones - for you and if \they don't have names - they don't have to have names . . . it can just be the movement . . . but you feel a sense of surrender about those actions . . . .*

On the notion of giving up and surrender. . . .

Audrey - I think for me, surrender does have in some ways a connotation of giving up and I feel like it's something that I never let myself do - it doesn't matter how sick I am, how . . . I always go to school, I always try to get my work done. It doesn't matter how miserable I am, I still work really hard and I never downgrade my expectations of myself no matter what the situation is . . .

Michelle - um . . . you know that I think that that part of surrender, that whole giving up often get . . . in terms of life stuff . . . get a real negative connotation to it - you know - like . . . you're giving up . . . you can't give up . . . kinda thing.

We discussed ways of how our understanding of surrender was developed by watching partner moments and movements. . . .

Chelsea - cause if you're achieving surrender then something else is being violated, kind of, like it's like freedom - if I want my freedom, then somebody's gonna

suffer because of that, like in its totality or . . . if there is such a thing - right? . . .and I like that because it was very - like it showed that flip in the process of surrendering something else is . . . like a balance . . .

[TITLE: stories of surrender]

From these introductory moments and movements we used another way to explore personal experiences of by thinking of stories or events when we felt we'd surrendered. Can you and a partner explore your stories of surrender through movement? What is it in the movements that represents the surrender?

Your bodily text of surrendering -- to the ball --- to each other is explored through movement.

Chelsea and Lisa - Pivotal anyways . . . you said that you liked your surrender to be more inside (inward, closed, rather than stretched open) . . . So, like the vulnerability thing wasn't working for her - but this image was like (almost like an enlightenment - it's above you and it's something you're needing to get to . . . and we talked about water coming down your spine and going all around you) in a spiral of energy . . . . and then just letting it go [Marnie- I loved that, I mean movement - wise I loved that] Yeah,
So, then it was, we're thinking at first you know, you just want to let it go and you don't care about it . . . but then it comes back to you - but then it's I don't want it - you take it . . . then it's kinda this struggle with not I don't want to deal with it - I don't want to deal with it - until finally you've just had enough and it's like NO, It is my problem - forget you . . .

Five people in a group shared their personal stories of surrender, and collaborated about how they might represent this in movement.
Letting go was part of their understanding of surrender . . .

Each group member included parts of their own stories.

Anne - and so whether it's a mental of a physical surrender to things. . . . I talked about sports, and things like that . . . It's where you lose yourself in the moment -- relinquish . . . sometimes with skiing Yeah

Some of the actions, such as walking over the ball were risky. This required moving ahead without knowing the outcome . . .trusting the ball and my body to support me.

Audrey - It's the closest I get . . . I don't feel like I've surrender to the ball at all [Marnie - I've seen you doing that movement and when you were partners you guys were doing that as part of your surrender shape, I remember] So that's kinda the closest that I feel like I get [Marnie - so trust, risk, surrender . ... So we don't have trust up there - I'll put tht on my list]

Michelle - and so, our last one was kinda around the risk - that limit . . . because we talked lots about where - whether the point of surrender was where we were actually doing these dangerous things . . . where the rapids were over our skill level . . . skiing or any of those kind of things - or whether it was the point of just letting ourselves do that - which was the point of surrender . . . . limit of the risk. We talked about just doing things that could turn out really well or really badly on the ball.

This non-verbal representation of surrendering evolved through improvising with movement and music, it includes feelings of release, of trusting and letting go . . . . it focuses on the emerging expressions of surrendering to or with the ball . . . . . of wanting to let go . . . .but not yet being able to . . . . of connection.

Chelsea - What *is my body remembering about surrendering in improvisation . . . . in conversation . . . Where does my body stop and the ball begin? Surrender is the moment between . . . . I am trying to find the impetus for my movement . . . what will make me move here? Movement is RIGHT NOW --- surrender to what is . . . .*

[TITLE: "Dance is concerned with the single instant as it comes along." Merc Cunningham. "Movement never lies. It is a barometer telling the state of the soul's weather to all who can read it." Martha Graham]

Stills: "Bodies of Surrender"

Bodies impressed by surrender, expressing surrender, ... moments of surrender.
Surrendering in some connotation means "giving up".
I think melt and surrender are very similar. A loss of self-consciousness.
Just being part of the ball.
Acceptance of what is.
The movement is meaning-FUL
To surrender is to let go and see what happens yielding to rather than opposing.
I felt like I had to hide I needed to be by myself.
Hanging on to something a relationship with the other.
Is surrender a giving up of control or a taking of control?
It's about finding the breaking point.
Taking control of giving up.
I was just there.
To surrender' is to go beyond risk.
My body conformed to the ball. . . . . TRUST
When I surrender, I inhabit my body fully.
There is an intense conscious presence.
I'm trying to let go, then trying to hold on.
I am not aware of surrendering until it's over.

[TITLE: Surrender is learning to let go taking control of giving up
Surrender is about committing - but you're not sure how it's going to work . . .
perhaps we're not aware of surrender until it's over.]

Conclusion:

This project used instrinsic dance, or dancing for self, to explore surrender --- The arts were a way of collecting data about the experience of surrender.

Words, ideas, stories, music, partner and group work extended the movement challenges.
The debriefing and analysis of individual's movement responses led to a qualitative understanding of surrender.. . . . . what it FELT like to surrender . . . . .

Anne - I just got into doing something that was just - just me, just doing it, just what I was feeling. [Marnie - yeah] and from watching it, I don't think I was influenced by what anyone else was doing, because no body else is doing anything like I was doing, which is kinda interesting.

The movement work informed each participant about surrender.

Nine different stories evolved throughout this work.
We all learned something about surrender . . . . . about ourselves . . . . .

The meaning of surrender, of moving surrender was unique for each of us . . . .

[TITLE: Acknowledgements, International Institute for Qualitative Methodology, Faculty of Physical Education and Recreation, University of Alberta]